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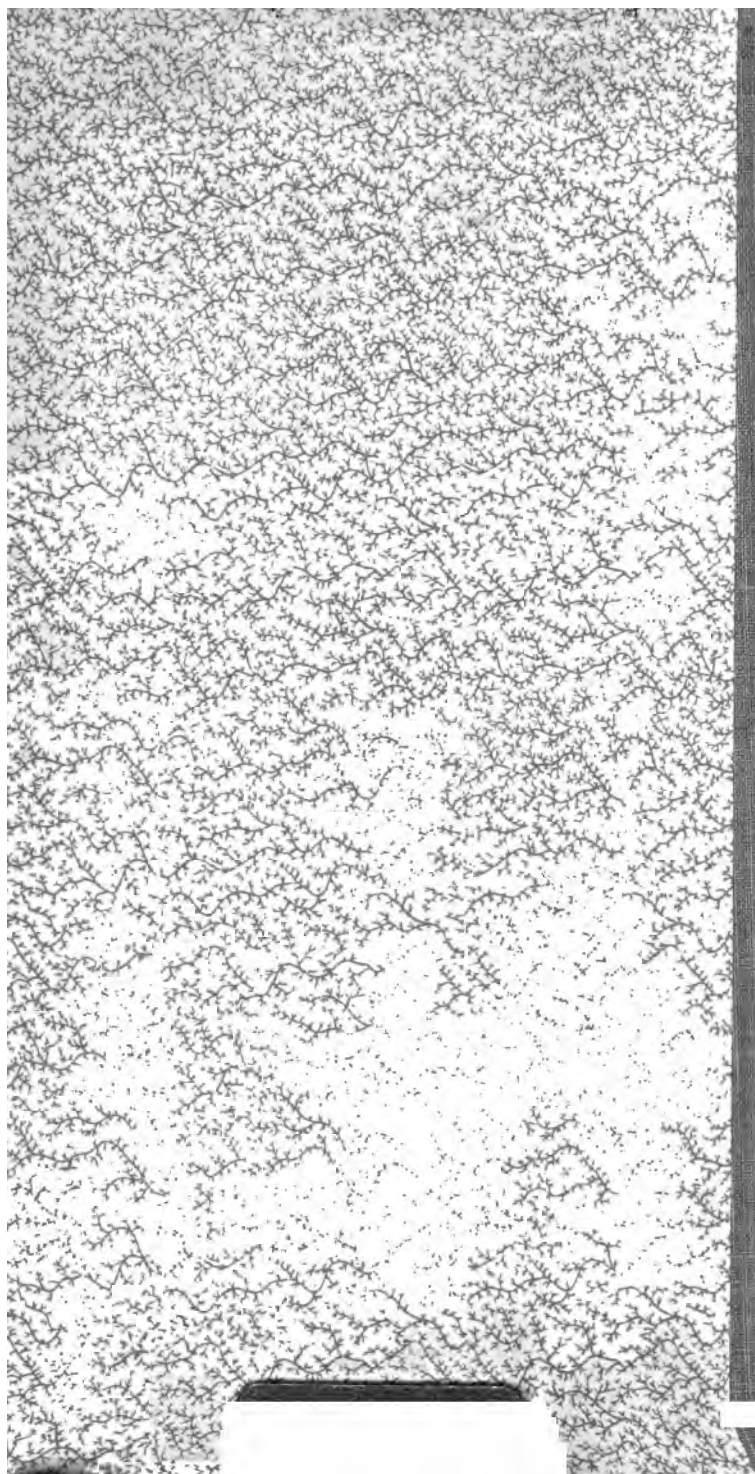
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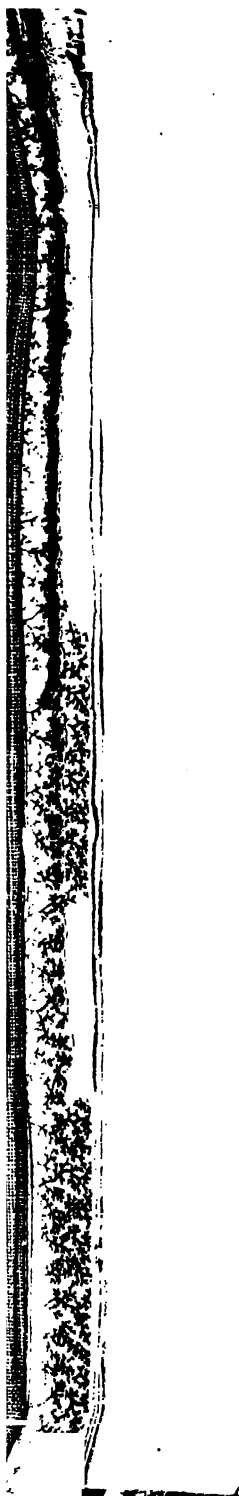
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C O M U S,

A

M A S K

PRESENTED

AT LUDLOW CASTLE 1634,

BEFORE

THE EARL OF BRIDGEWATER,

THEN PRESIDENT OF WALES:

BY

JOHN MILTON.

WITH NOTES CRITICAL AND EXPLANATORY

BY VARIOUS COMMENTATORS,

AND

WITH PRELIMINARY ILLUSTRATIONS;

TO WHICH IS ADDED

A COPY OF THE MASK FROM A MANUSCRIPT BELONGING TO

HIS GRACE THE DUKE OF BRIDGEWATER:

BY HENRY JOHN TODD, M. A.

CHAPELLAIN TO THE RIGHT HON. THE EARL OF FIFE

AND THE LORD VISCOUNT KILMOREY,

AND MINOR CANON OF CANTERBURY.

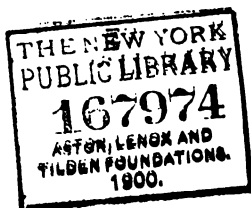
"PARP OF ORPHEUS WAS NOT MORE CHARMING."

MILTON'S TRACTATE OF EDUCATION.

CANTERBURY,

Printed by and for W. Bristow on the Parade :
at St. Paul's Church-yard, and W. Clarke New
London; Messrs. Fletcher and Co. Oxford; and
J. Deighton Cambridge.

MDCCLXVIII.



Repeal No. 371/02

ROY WIM
CLUB
VSAERU

TO THE REVEREND

FRANCIS HENRY EGERTON, M.A. F.R.S. & A.S.

SIR,

THE distinguished figure which your family make in the history of MILTON'S MASK, might alone suggest the propriety of inscribing a new edition of it to one of their descendants. In this respect, however, I am influenced by a stronger motive: The present edition was undertaken by your advice, has been encouraged by your kindness, and derives advantage from your communications. To you, therefore, I inscribe it as a mark of that respect and gratitude, with which I shall ever be proud to acknowledge myself,

SIR,

your much obliged

and faithful humble servant

HENRY JOHN TODD.

MOY WAM
ALBUN
VHACU

PREFACE.

THIS edition originated in an humble opinion, that several materials relating to the *MASK*, with which I have been favoured, might render it acceptable to the Public.

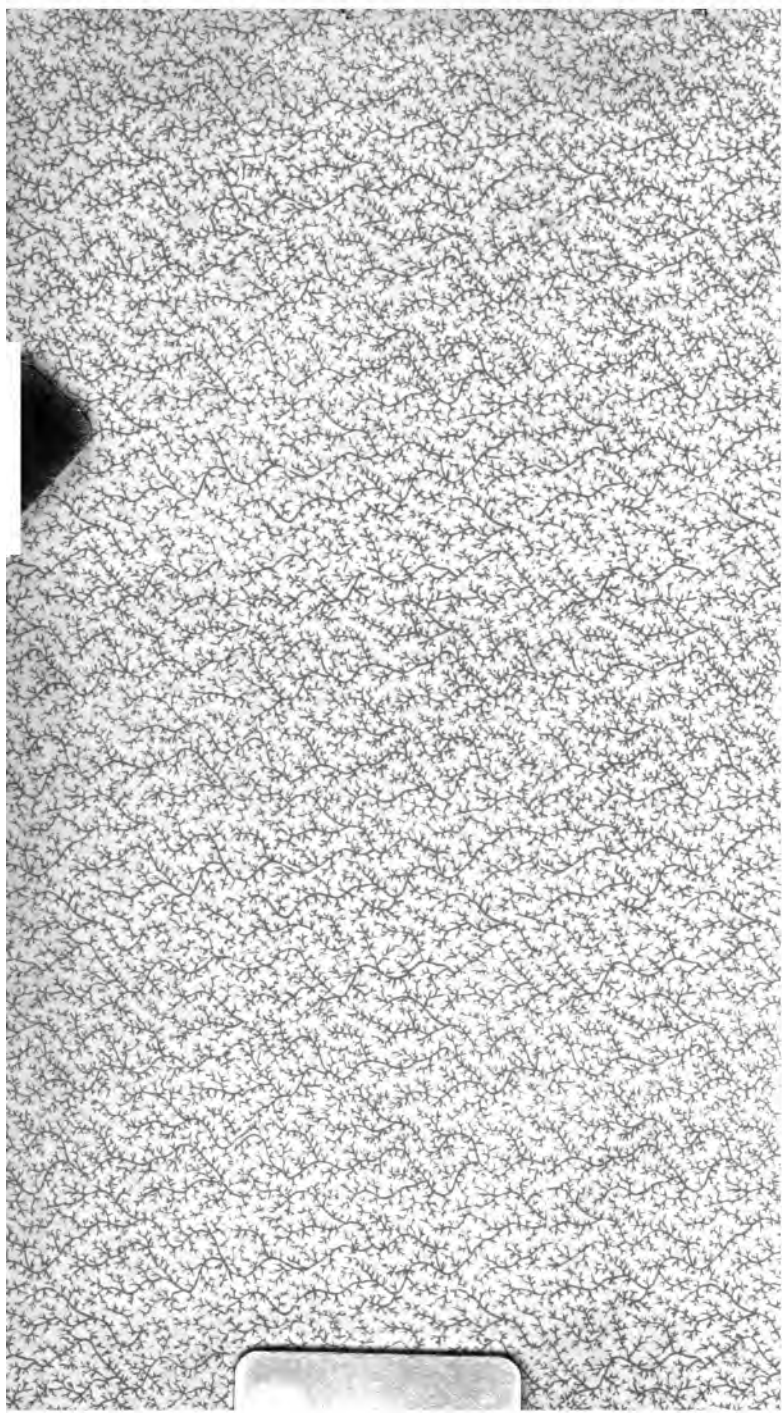
Without this previous declaration of my motive to the undertaking, it might be deemed a high presumption in me to publish *COMVS* with illustrations, after the edition so well executed by the late Dr. Newton, and after the minute attention bestowed upon it by the late Mr. Warton, in his two admirable editions of Milton's *SMALLER POEMS*.

Great attention has been avowedly paid by those learned and judicious Critics to Milton's own editions; particularly by Mr. Warton, whose object was "to render the text as uncorrupt and perspicuous as possible, not only by examining and comparing the authentic copies published under the author's immediate inspection, but by regulating the punctuation, of which Milton appears to have been habitually careless." It seems to have been the opinion of the same editor, that Milton's antiquated words, which, in a succession of editions, had been gradually and silently refined, might not always have been properly refined.

In *COMVS* there are words undoubtedly copied

^a Preface to his editions.

^b See his second edition, p. 607.





may be often observed in the doubled consonant, or vowel; as ^a *fellonious*, *woom*, *carrol*, etc. In some instances, the duplications of letters are exactly conformable to Spenser's manner of spelling. But perhaps the mode of spelling *the Eeven* with a doubled *e* is peculiar to Milton: It might have been so written by him, to distinguish it from the adverb, *even*. And it may be added, that he has doubled the vowel in the name of his friend, Sir Henry "*Wootton*;" which is written ^b *Wotton* by Sir Henry himself, and by the authors of that period.

In the next place, as this drama is of the pastoral kind, the poet chose antiquated words and spellings, to give it a more rustic air. Hence we have *swink't*, *purpled*, *pranckt*, *turkis*, *emprise*, etc; words used by Chaucer, or by Spenser: *Pretbee* instead of *pritbee*; ^c *furder*, instead of *further*; the Saxon word *agen*, instead of *again*; ^d *anough*, instead of *enough*, which is literally an imitation of the Doric dialect. But, among the obsolete words, ^e *chere* in v. 955, and ^f *hew* in v. 994, demand particular notice, as they are subser-

^a So, in *LYCIDAS*, v. 91. "The *fellon* winds." And, in *PAR. LOST*, iv. 179. "The arch-*fellon*." Perhaps so spelt from the Italian, *fellone*, *fellonoso*.

^b See Isaac Walton's Life and Letters of Sir Henry Wotton.

^c So, in his own edition of *PAR. LOST*, x. 555. "*Furder* woe or shame."

^d Again, in *LYCIDAS*, v. 114. "*Anow* of such as for their bellies fake &c." He afterwards admitted this spelling into his prose.

^e Chaucer, *THE SHIPMAN'S TALE*, v. 2835. "He makith *fest* and *chere*."

^f Chaucer, *TR. AND CRESEIDE*, lib. ii. v. 21.

"A blinde man cannot judgin wel in *hewis*."

vient to another design, namely, the ancient mode of spelling the like endings of verses closely alike. The same observation belongs to *woom* in v. 131, and to *clime* in v. 1020; in which instances the poet follows Spenser, omitting a letter in the former, and altering one in the latter, to observe the old practice: Thus, in the FAERY QUEENE, B. i. C. x. st. 57, the *b* is ejected from *lamb*, and the rhyme to it is *dam*; and, in the SHEPHERD'S CALENDAR, JULY, the verb *clime* closes that Pastoral as the corresponding word to *time*. In Milton's own editions of his earlier Poems, these niceties are frequent.

Another remarkable peculiarity, which applies not only to words, but to phrases in this Poem, is the frequent observance of the Italian idiom. Milton admired the Greek and Latin languages, but he loved the Italian. In a letter dated in 1638 to "Benedetto Buommattei, a celebrated Tuscan, he professes this partiality. And he attained to so correct a knowledge of that language, that his Italian SONNETS have received the highest commendations from Italian Critics, both of his own and of modern times. Hence he has given to our language, in a variety of instances, the elegant rhythm and cadence of the Italian; while

"Ego certe istis utrisque linguis [Greek and Latin] non extremis tantummodò labris madidus; sed, si quis alius, quantum per annos licuit, poculis majoribus prolutus, possum tamen nonnunquam ad illum DANTEM, et PETRARCAM, ALIOSQUE VESTROS COMPLUSCULOS, libenter et cupidè comestatum ire." Milton. EPISTOL. Epist. viii. B. Bommathæo, Florentino.

his own creative genius has, if possible, "added" "more sweetness" to it, by inventing various graces of elocution, often obvious in *COMUS*, and more frequently in *PARADISE LOST*. Perhaps, in delicacy of ear, as well as in peculiarity of sentiment, he resembled Plato; whose compositions are so "eminently adorned" with true poetic harmony and spirit, a flow of numbers, and an adaptation of sound to sense.

The reader is thus apprized of particularities in the text, which have been retained by former editors, and to which some few additions are now made: yet such and so few, as may not embarrass the meaning, while they revive their old form.*

With respect to the Notes, many have been selected from Dr. Newton's edition; and these are marked with his own name, or with the names of his learned and liberal coadjutors, particularly Dr. Warburton and Mr. Thyer. From Mr. Warton's two editions the greater stock, however, has been derived: And the reader will be guided with pleasure, as I have been with reverence, by his acute researches and elegant deductions, accompanied with similar supplies by two Critics of the

* See "An Essay on the Composition and Manner of Writing" "of the Ancients, particularly of Plato, by James Geddes Esq." Glasgow, 1748. Sect. x.

† On this subject the reader may be abundantly gratified in perusing a Preface of great learning and ingenuity, intended as a vindication of the most minute attention to Milton's system of orthography in a republication of *PARADISE LOST*, from the first and second editions collated, by Capel Loft Esq. Bury St. Edmund's. B. i. 4to, 1792. See also Richardson's Life of Milton, p. cxxx, et seq.

most distinguished talents, the present bishop of Worcester and Dr. Joseph Warton. From Mr. Headley's Select Specimens of Ancient English Poetry, from Mr. Steevens's last edition of Shakspeare, from Mr. Dunster's edition of Paradise Regained, and from other modern works, notices have been extracted, but not without references, or names subjoined: And, under the hope of experiencing candour, I have offered some new remarks.

Of the Notes, which have been selected, some are shortened: and, I hope, not injudiciously. For it has been my endeavour, by the *variety* of illustrations, to gratify those, who do not unreasonably despise verbal criticism; who can read with pleasure the forgotten and unjustly neglected passages of our elder poets; who may be pleased to compare several coincidences of thought and expression in "Fancy's sweetest children," Spenser, Shakspeare, and Milton; and who may love to see Milton's favourite words adduced both from his poetry and prose. I have also subjoined to the Poem the general opinions of various Critics concerning its beauties and its faults.

By consulting the writers who preceded Milton, or were his contemporaries, words have been found, which were supposed to be of his coinage. Such is the verb ^a *imbrute* in *Comus*; the verbs ^r *imparadise*

^a See Note on v. 468.

^r B. iv. 506. Dr. Bentley first brought an instance of this word from Sir P. Sidney's *Arcadia*. Mr. Warton adds, that it occurs in Drayton, P. Fletcher, and Donne; but that it is, how-

and *tempest* in PARADISE LOST, and *blandish* in SAMSON AGONISTES. Combinations and forms of phrases also, which appeared of a peculiar cast, have been discovered not to be unprecedented. But Milton's contemporaries can derive little triumph from his admitting their images or expressions: His imitations are so generally adorned with new modes of sentiment or phraseology, that they lose the nature of borrowings, and display the skill and originality of a master.

From COMUS succeeding poets, at various periods, have "stolen authentic fire." The obligations of Pope to Milton have been nicely examined by Mr. Warton, who calls him the "first writer of eminence that copied COMUS, or IL PENSEROSO: To the resemblances which he has produced I have made additions. I have also noticed some imitations of Milton by our eminent poets, since the time of Pope: And many might have been selected from compositions of

ever, from the Italian *imparadiso*, which, he, thinks is in Tasso. It is not, I believe, in Tasso, but in Dante, PARADISO, C. 28. The English word is also used by G. Fletcher, and by Cleveland, once the puny rival of Milton.

* B. vii. 412. Milton is supposed by Mr. Thyer to have adapted the Italian verb, *tempestare*. He might: but it occurs in Sandys's translation of Ovid. See his TRAVELS, p. 207. edit. 1615. fol.

"Blind night in darknesse *tempests*"—

* Verse 403. Dr. Johnson says, he never met with this word before. It occurs in Drayton, POLYOLBION, Song xiii. p. 220. edit. 1622. fol.

"And then proceed to shewe, how Avon from her spring

"By Newnham's fount is blest; and how she, *blandishing*,

"By Dunsmore drives along"—

* See Note on v. 429.

recent date. But Milton has been of late so affectionately studied, that it were unnecessary to accumulate passages, of which the spirit has been caught from his impressive poetry.

COMUS has not yet appeared translated into a foreign language. Other parts of Milton's poetical works have exercised the ingenuity of various learned men, in Greek, Latin, Italian, French, Dutch, and Portuguese * translations. The celebrated Mr. Berkeley, afterwards bishop of Cloyne, had been informed in 1714, that, at Florence, Milton was then translated into Italian verse. He † communicated this agreeable intelligence to Pope. The younger Richardson had also ‡ seen at Florence an Italian translation of PARADISE LOST in manuscript by the Abbé Salvini, who, in 1725, published in 4to an Italian version of Addison's Cato. Whether this might be the translation of which information had been given to Mr. Berkeley, or whether a translation of Milton's other Poems also had been made, cannot now be known. However, PARADISE LOST alone has been published in Italian, first by Rolli in 1735, and lately by a far more masterly translator, Mariottini. But with regard to COMUS; I have found in a collection of ingenious Latin exercises the *Song to Echo*, and the *Invocation of Sabrina*, trans-

* In Latin, Italian, French, Dutch, and Portuguese, PARADISE LOST: In Latin and Portuguese, PARADISE REGAINED: In Latin and Greek, SAMSON AGONISTES.

† Memoirs of Bishop Berkeley, 2d edit. p. 54.

‡ Dr. Newton's Life of Milton.

lated, or rather paraphrased, with so much neatness, that I gratefully present them to the recollection of the learned reader.²

It was not till late in the present century, that COMUS emerged from the obscurity in which it had long been buried. The praise bestowed by Toland on this Poem, in his Life of Milton prefixed to an edition of the PROSE-WORKS in 1698, does not appear to have excited a minuter examination of its beauties. But this will not be thought surprising, when the pen even of Addison

² Carmina Quadregesimalia, Oxon. 1748. vol. ii. pp. 25, 73.

An Aer sit soni Vehiculum? Affr.

BLANDA ECHO, nemorum cultrix, gratissima Nympha,
Nympha, latens resonare non adeunda specu:
Quà violis pictas valles, et florea rura
Mæander tacitis mordet anfractus aquis:
Quà tibi nocturnas iterans Philomela querelas,
Infelix mater, flebile, dulce canit:
Dic, ubi Pyrrha latet, gressusque fatigat amantis,
Fallere sollicitos ingeniosa procos?
O si quàm gelido tecum cessavit in antro,
Aut temerè in molli fessa reclinat humo;
Sis præsens, Nympha, et durum miserata laborem
Suspensos placidâ dirige voce pedes.
Sic ascripta choris Superùm, et decus addita Divis,
Cælestes referas gratius ore sonos.

An Simile agat in Simile? Affr.

HUC, DEA, quæ vitreo fluvii secreta recessu
Innectis passæ lilia torta comæ,
HUC, SABRINA, veni; per Nerei sceptrâ vetusta
Oro, per immensû numina magna maris,
HUC, SABRINA, veni: faveat Neptunia conjux
Sic tibi, sic puro flumine rura feces.
Quin age, gemmanti rivos prælabere curru;
Quin propter salices hîc, Dea, siste rotas.
Si tibi Naiadum castæ placuere choreæ,
Si mentem tangit Virginitatis honos;
Huc intacta feras celerem per gramina plantam,
Huc, orante piâ virgine, Virgo, veni.

failed to make L'ALLEGRO ^a generally known. It should be added, that the tribute paid to L'ALLEGRO, in the ^b Spectator, had been preceded by a commendation of COMUS, in the ^c Tatler; a commendation obviously resulting from that important truth, so peculiarly applicable to the Poem, THAT VIRTUE SINKS DEEPEST INTO THE HEART OF MAN, WHEN IT COMES RECOMMENDED BY THE POWERFUL CHARMS OF POETRY: This indeed was the sublime effect intended by the author of COMUS, and is a peculiar illustration of his exalted resolution to “teach
 “over the whole book of sanctity and virtue,
 “through all the instances of example, with such
 “delight to those, especially of soft and delicious
 “temper, who will not so much as look upon
 “Truth herself, unless they see her elegantly drest;
 “that whereas the paths of honesty and good life
 “appear now rugged and difficult, though they
 “be indeed easy and pleasant, they would then
 “appear to all men both easy and pleasant, though
 “they were rugged and difficult indeed. And
 “what a benefit this would be to our Youth
 “and Gentry, may be soon guessed by what we
 “know of the corruption and bane which they
 “suck in daily from the writings and interludes

^a Mr. Warton's Preface.

^b No. 249. Dec. 15, 1711. Addison's opinion of COMUS may be seen in a succeeding Note, Part. i. p. 52.

^c No. 98. Nov. 24, 1709.

^d See his PROSE-WORKS, “Reason of Church-Government,” B. ii.

“ of libidinous and ignorant poetasters, who, having scarce ever heard of THAT WHICH IS THE MAIN CONSISTENCE OF A TRUE POEM, the choice of such persons as they ought to introduce, and what is moral and decent to each one, do for the most part lap up vicious principles in sweet pills to be swallowed down, and make the taste of virtuous documents harsh and sour.”

At length, in 1738, doctor Dalton adapted *Comus* to theatric exhibition, or, to use his own words, “ gave Milton’s beauties to the public eye.” Nor did he call on a discerning audience in vain “ to vindicate neglected worth.” *Comus* now grew popular as a poem: And, in proportion to the progress of taste and knowledge, the admiration, which it deserves and commands, has since undoubtedly increased.

But I hasten to speak of the Preliminary Illustrations. By the help of some valuable materials, I have drawn up new accounts of *Ludlow Castle*,

* The passage, quoted above, is not only a fine example of rhythmical construction, but is also a beautiful parody of Tasso’s address to the heavenly Muse, *GER. LIB. C. i. st. iii.*

Sai, che là corre il mondo, ove più versi
Di sue dolcezze il lusinghier Parnaso;
E che ’l vero condito in molli versi,
I più schivi allettando hà persuaso.
Così à l’ egro fanciul porgiamo aspersi
Di soavi licor gli orli del vaso,
Socchi amari, ingannato intanto ei beve,
E da l’inganno suo vita riceve.

† Prologue.

‡ Ibid.

§ Preface to Mr. Warton’s edition.

and of the *Earl of Bridgewater, and his family*; the place, and the persons, more peculiarly connected with the *Mask*. To Mr. Warton's memoir of *Henry Lawes*, who performed the part of the Spirit, and who set the songs to music, I have been enabled to add much information relating both to the music, and to the composer. And, lastly, I have augmented Mr. Warton's account of the *Origin of Comus* with notes, and with supplementary conjectures.

To the Poem are subjoined two Appendixes, and an Account of Editions: the first Appendix contains Mr. Warton's collation of the manuscript in Milton's own hand-writing, preserved in the Library of Trinity College, Cambridge; the second, a Copy of the *Mask* belonging to his Grace the Duke of Bridgewater's Library at Ashridge, with the use of which, as well as of several scarce books from the same fine collection, I have been favoured by the Reverend Francis Henry Egerton; to whom indeed my obligations are so numerous, that it may be difficult for me to acknowledge them with exactness. I have been indebted to his continued attention in honouring me with various observations, the value of which is surpassed only by the liberality with which they were offered. And further, through his interest or suggestion, have been obtained the important remarks of Lord Monboddo^k on the Poem, the

ⁱ See Part i. p. 31. Note r.

^k See Part ii. p. 147. Note a.

curious communications relating to Ludlow Castle, to the Earl of Bridgewater, and to Henry Lawes; obligingly transmitted to me by Mr. Dowdston of Oswestry in Shropshire, and by the late Dr. Philip Hayes of Oxford.

It remains, that I should request the candid reader to pardon inaccuracies, whether literary or typographical, from which the book may not be exempt: an office of clemency which I hope he may be disposed to exercise, if the information, which I have diligently and extensively collected, should afford to him additional pleasure or amusement in the perusal of this enchanting Poem.

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P A R T I.

CONTAINING

LAWES'S DEDICATION,

SIR HENRY WOTTON'S LETTER,

AND

PRELIMINARY ILLUSTRATIONS.



LAWES'S DEDICATION.

1

'To the Right Honourable,

^bJOHN Lord Vicount BRACLY, son and heir apparent to the Earl of BRIDGEWATER, &c.

MY LORD,

THIS poem, which received its first occasion of birth from yourself and others of your noble family, and much honour from your own person in the performance, now returns again to make a finall dedication of itself to you. Although not openly acknowledged by the author,^c yet it is a legitimate off-spring, so lovely, and so much desired, that the often copying of it hath tired my pen to give my severall friends satisfaction, and brought me to a necessity of producing it to the publike view; and now to offer it up in all rightfull devotion to those fair hopes, and rare endowments of your much promising youth, which give a full assurance, to all that know you, of

^a This is the dedication to Lawes's edition of the *Mask*, 1637, to which the following motto was prefixed, from Virgil's second *Eclogue*,

Eheu! quid volui misero mihi! floribus austrum

Perditus—

This motto is omitted by Milton himself in the editions 1645, and 1673. WARTON.

This motto is delicately chosen, whether we consider it as being spoken by the author himself, or by the editor. If by the former, the meaning, I suppose, it this. *I have, by giving way to this publication, let in the breath of public censure on these early blossoms of my poetry, which were before secure in the hands of my friends, as in a private inclosure.* If we suppose it to come from the editor, the application is not very different; only to *floribus* we must then give an encomiastic sense. The choice of such a motto, so far from vulgar in itself, and in its application, was worthy Milton. HURD.

^b The First Brother in the *Mask*. WARTON.

^c It never appeared under Milton's name, till the year 1645.
WARTON.

a future excellence. Live, sweet Lord, to be the honour of your name, and receive this as your own, from the hands of him, who hath by many favours beene long obliged to your most honoured parents, and as in this repræsentation your attendant *Thyrsis*, so now in all reall expreffion

Your faithfull and most humble Servant,

H. LAWES.^d

^d This dedication does not appear in the edition of Milton's Poems, printed under his own inspection, 1673, when Lord Brackley, under the title of Earl of Bridgewater, was still living. Milton was perhaps unwilling to own his early connections with a family, conspicuous for its unshaken loyalty, and now highly patronised by King Charles the second. WARTON.

Milton, in his edition of 1673, omitted also the letter written by Sir Henry Wotton. Yet it has not been supposed that, by withdrawing the letter, he intended any disrespect to the memory of his learned friend: nor might the dedication perhaps have been withdrawn through any unwillingness to own his early connections with the Egerton family. It might have been inexpedient for him at that time openly to avow them; but he would not, I think, forget them.

He had lived in the neighbourhood of Ashridge, the seat of the Earl of Bridgewater; for his father's house and lands at *Horton near Colnbrook, in Buckinghamshire, were held under the Earl, before whom *Comus* was acted. He afterwards lived in Barbican, where the Earl had great property, as well as his town-residence, Bridgewater House: and, though Dr. Johnson observes that Milton "had taken a larger house in Barbican for the reception of scholars," it is not improbable that he might have been accommodated with it, rent-free, by that nobleman, who, it may be supposed, would gladly embrace an opportunity of having in his neighbourhood the admirable author of *Comus*, and of promoting his acquaintance with that finished scholar, who, being "willing" says his nephew Philips "to impart his learning and knowledge to his relations, and the sons of gentlemen who were his intimate friends," might afford to his family at least the pleasure of his conversation, if not to some of them the advantage of his instruction.

This dedication does not appear in Tickell's and Fenton's editions of Milton's poetical works. It was restored by doctor Newton. EDITOR.

* See Mr. Warton's *Milton's Poems*. Note, EPITAPH. DAMON. v. 149. and *infra*. in the *Account of the Earl of Bridgewater and his family*.

The Copy of a Letter written by Sir HENRY WOOTTON, to the Author, upon the following Poem.

*From the Colledge, this 13. of April, 1638.**

SIR,

It was a special favour, when you lately bestowed upon me here, the first taste of your acquaintance, though no longer then to make me know that I wanted more time to value it, and to enjoy it rightly; and in truth, if I could then have imagined your farther stay in these parts, which I understood afterwards by Mr. 'H., I would have been bold, in our vulgar phrase, to mend my draught (for you left me with an extreme thirst) and to have begged your conversation again, joyntly with your said learned friend, at a poor meal or two, that we might have banded together som good authors of the ancient time: among which, I observed you to have been familiar.

Since your going, you have charged me with new obligations, both for a very kinde letter from you dated the sixth of this month, and for a dainty peece

* Milton had communicated to Sir Henry his design of seeing foreign countries, and had sent him his MASK. He set out on his Travels soon after the receipt of this letter. EDITOR.

† Mr. Warton in his first edition of COMUS says, that Mr. H. was "perhaps Milton's friend, Samuel Hartlib, whom I have seen mentioned in some of the pamphlets of this period, as well acquainted with Sir Henry Wootton:" but this is omitted in his second edition. Mr. Warton perhaps doubted his conjecture of the person. I venture to state from a copy of the RELIQUIÆ WOOTTONIANÆ in my possession, in which a few notes are written (probably soon after the publication of the book, 3d edit. in 1672) that the person intended was the "ever-memorable" John Hales. This information will be supported by the reader's recollecting Sir Henry's intimacy with Mr. Hales; of whom Sir Henry says, in one of his letters, that he gave to his learned friend the title of Bibliotheca ambulans, the walking Library. See RELIQ. WOTTON. 3d edit. p. 475. Mr. Hales is again mentioned in Sir Henry's Letters. EDITOR.

of entertainment which came therewith. Wherin I should much commend the Tragical part,^a if the Lyrical did not ravish me with a certain Dorique delicacy in your songs and odes; wherunto I must plainly confesse to have seen yet nothing parallel in our language: *Ipsa mollities*.^b But I must not omit to tell you, that I now onely owe you thanks for intimating unto me (how modestly foever) the true artificer. For the work itself, I had viewed som good while before, with singular delight, having received it from our common friend Mr. R.^c in the very close of

^a Sir Henry, now provost of Eton college, was himself a writer of English odes, and with some degree of elegance. He had also written a tragedy, while a young student at Queen's college, Oxford, called *TANCREDO*, acted by his fellow-students. See his *LIFE* by WATSON, p. 11. He was certainly a polite scholar, but on the whole a mixed and desultory character. He was now indulging his studious and philosophic propensities at leisure. Milton, when this letter was written, lived but a few miles from Eton. WARTON.

See also his *LIFE* in Mr. Zouch's most valuable edition of *WALTON'S LIVES*, 4to. 1796; in which excellent work it is also observed p. 172, that an ingenious modern critic has justly remarked, that the *poetical* compositions of Sir Henry Wotton, when considered in their proper light, namely as the effusions of one who merely scribbled for his amusement, will be found deserving of praise. EDITOR.

^b Thus Fletcher's *FAITHFUL SHEPHERDESS* is characterised by Cartwright, "where *softness* reigns." *Poems*, p. 269. ed. 1651.

But Sir Henry's conceptions did not reach to the higher poetry of *COMUS*. He was rather struck with the pastoral melliflence of its lyric measures, which he styles a *certain Doric delicacy in the songs and odes*, than with its graver and more majestic tones, with the solemnity and variety of its peculiar vein of original invention. This drama was not to be generally characterised by its *songs and odes*: nor do I know that *softness* and sweetness, although they want neither, are particularly characteristical of those passages, which are most commonly rough with strong and crowded images, and rich in personification. However, the Song to Echo, and the initial strains of *Comus's* invitation, are much in the style which Wootton describes. *PREFACE* to Milton's *Smaller Poems*, pp. iv, v. WARTON.

^c I believe "Mr. R." to be *John Rouse*, Bodley's librarian. "The late R." is unquestionably *Thomas Randolph*, the poet. It appears from his monument, which I have seen, in the

the late *R's. Poems*, printed at Oxford, wherunto it is added (as I now suppose) that the accessory might help out the principal, according to the art of stationers, and to leave the reader *Con la bocca dolce*.

church of Blatherwyke in Northamptonshire, that he died on the seventeenth day of March, in 1634: in which year *Comus* was performed at Ludlow Castle on Michaelmas-night. In the year 1638, Randolph's *POEMS* were printed at Oxford, viz. "*POEMS, with the MUSES LOOKING-GLASS and AMYNTAS. By Thomas Randolph, M. A. and late Fellow of Trinity college Cambridge. Oxford, Printed by L. Litchfield printer to the Vniverſitie for Fr. Bowman, 1638.*" In quarto. Containing one hundred and fourteen pages. But who has ever seen a copy of this edition of Randolph's *Poems* with *Comus* at the end? Sir Henry supposes, that *Comus* was *added* at the cloſe of theſe poems, "that the accessory might help out the principal, according to the art of stationers, and to leave the reader *Con la bocca dolce*." Randolph's poems were published by his brother, who would not think ſuch a recommendation was wanted; and who ſurely did not mean to include the works of others. It was foreign to his purpoſe. It marred the integrity of his deſign. He was not publiſhing a miſcellany. Such an extraneous addition would have been mentioned in a preface. Nor were Randolph's *Poems* ſo few or ſo ſmall, as to require any ſuch acceſſion to make out the volume. A ſecond edition of Randolph's *Poems*, much enlarged, appeared at Oxford in duodecimo, in 1640, and with recommendatory verſes prefixed, by the ſame printers and publiſhers. Here we are equally diſappointed in ſeeking for *Comus*; which, one might expect, would have been continued from the former edition. I think this perplexity may be thus adjusted. Henry Lawes the muſician, who compoſed *Comus*, being wearied with giving written copies, printed and publiſhed this drama, about three years after the preſentation, omitting Milton's name, with the following title. "*A Maſke preſented at Ludlow caſtle, 1634, on Michaelmaſſe night, before the right honorable the Earle of Bridgewater, Vicount Brackly, Lord Preſident of Wales, and one of his majeſties moſt honorable privie counſell.*"

"*Eheu! quid volui miſera mihi? Floribus auſtrum*

"*Perditus.*——"

"London. Printed for Hvmphrey Robinson at the ſigne of the three Pidgeons in Pauls church-yard, 1637." In quarto. Now it is very probable, that when Rouſe tranſmitted from Oxford, in 1638, the firſt or quarto edition of Randolph's *Poems* to Sir Henry Wootton, he very officiouſly ſtitched up at the end Lawes's edition of *Comus*, a ſlight quarto of thirty pages only, and ranging, as he thought, not improperly with Randolph's two dramas,

Now Sir, concerning your travels wherein I may challenge a little more priviledge of discours with you; I suppose you will not blanch Paris in your way; therefore I have been bold to trouble you with a few lines to Mr.^{*}*M. B.* whom you shall easily find attending the young¹ Lord *S.* as his governour, and you may surely receive from him good directions for the shaping of your farther journey into Italy, where he did reside by my choice som time for the king, after mine own recess from Venice.

I should think that your best line will be thorow the whole length of France to Marseilles, and thence by sea to Genoa, whence the passage into Tuscany is as diurnal as a Gravesend barge: I hasten, as you do, to Florence, or Siena, the rather to tell you a short story from the interest you have given me in your safety.

At Siena I was tabled in the house of one Alberto Scipioni, an old Roman courtier in dangerous times, having bin steward to the Duca di Pagliano, who with all his family were strangled, save this onely man that escaped by foresight of the tempest: with him I had often much chat of those affairs: into which he took pleasure to look back from his native harbour; and

the *MUSES LOOKING-GLASS* and *AMYNTAS*, the two concluding pieces of the volume. Wootton did not know the name of the author of *COMUS*, the Mask which he had seen at the end of Randolph, till Milton, as appears by the Letter before us, sent him a copy "intimating the name of the true artificer," on the sixth day of April, 1638. I have before observed, that Lawes's edition had not the name of the author. This, we may presume, was therefore the *COMUS*, which Wootton had seen at the end of Randolph. WARTON.

^{*} *Mr. Michael Branthwait*, as I suppose; of whom Sir Henry thus speaks in one of his Letters, *RELIQ. WOTTON.* 3d edit. p. 546. "Mr. Michael Branthwait, heretofore his Majestie's "Agent in Venice, a gentleman of approved confidence and "sincerity." EDITOR.

¹ *The son of Lord Viscount Scudamore*, then the English Ambassador at Paris, by whose notice Milton was honoured, and introduced to Grotius, then residing at Paris also, as the minister of Sweden. EDITOR.

at my departure toward Rome (which had been the center of his experience) I had won confidence enough to beg his advice, how I might carry my self securely there, without offence of others, or of mine own conscience. "Signor Arrigo mio, (sayes he) *I pen- fieri stretti, et il viso sciolto* will go safely over the whole world; Of which Delphian oracle (for so I have found it) your judgement doth need no commentary; and therefore (Sir) I will commit you with it to the best of all securities, Gods dear love, remaining

Your Friend as much at command
as any of longer date

HENRY WOOTTON.*

* Sir Henry seems to have been very fond of recommending this advice to his friends, who were about to travel. See RELIQ. WOOTTON. 3d edit. p. 356, where he relates to another correspondent his intimacy with Scipioni, and his maxim, "*Gli pen- fieri stretti, et il viso sciolto*": That is, as I use to translate it, *Your thoughts close, and your countenance loose*. This was that moral antidote which I imparted to Mr. B. and his fellow travellers, "having a particular interest in their well doings." Milton, however, neglecting to observe the maxim, incurred great danger by disputing against the superstition of the Church of Rome, within the verge of the Vatican. EDITOR.

* Milton mentions this Letter of Sir Henry Wootton for its elegance, in his DEFENSIO SECUNDA POPULI ANGLICANI. "Abeuntem, vir clarissimus Henricus Woottonus: qui ad Venetos orator Jacobi regis diu fuerat, et votis et præceptis eunti peregre sane utilissimis, *eleganti epistola* perscriptis, amicissime profer- quutus est." PROSE WORKS, ii. 332. This letter appeared first in the edition of 1645, where it is prefixed to COMUS, p. 71. I know not why it was suppressed, and by Milton himself, in that of 1673. It was restored to its proper place by Tonson, in his edition of 1705. It appears in the third edition of the RELIQUIÆ WOOTTONIANÆ, p. 342. Lond. 1672. 8vo. But not in edit. 1657. WARTON.

This letter appears in the first edition of the RELIQUIÆ WOOTTONIANÆ, in duodecimo, 1651, without the address "To MR. MILTON," which is prefixed, in the edition of 1672. It is remarkable that Isaac Walton, the editor of the RELIQUIÆ in 1651, should not have known to whom this letter had been written, as it had been published six years before by Milton himself

POSTSCRIPT.

SIR,

*I have expresly sent this my foot-boy to prevent your departure without som acknowledgement from me of the receipt of your obliging Letter, having my self through som busines, I know not how, neglected the ordinary conveyance. In any part where I shall understand you fixed, I shall be glad, and diligent to entertain you with some novelties ; even for som fomentation of our friendship, too soon interrupted in the cradle.**

in the first edition of his Poems, and had been particularly noticed in the Stationer's address to the Reader. The letter is thus appropriated in the edition of 1651, "*To Master ———.*" p. 432.

I do not find this letter restored in Tonson's edition of 1705, but it will be found in his edition of 1713. EDITOR.

* He should have said "in *its* cradle." See the beginning of the letter. WARTON.

LUDLOW CASTLE.

SOME idea of this venerable and magnificent pile, in which *Comus* was played with great splendour, at a period when *Masques* were the most fashionable entertainment of our Nobility, will probably gratify those, says Mr. Warton, who read Milton with that curiosity which results from taste and imagination. The learned author of this elegant remark declines entering into the more obscure and early annals of the Castle; to which therefore I will briefly refer, trusting that the methodical account of an edifice, more particularly ennobled by the representation of *Comus* within its walls, may not be improper, nor uninteresting.

It was built by Roger de Montgomery, who was related to William the Conqueror. The date of its erection is fixed by Mr. Warton in the year 1112. By others it is said to have been erected before the Conquest, and its founder to have been Edric Sylvaticus, Earl of Shrewsbury, whom Roger de Montgomery was sent by the Conqueror into the Marches of Wales to subdue, and with whose estates in Salop he was afterwards rewarded. But the testimonies of various writers assign the foundation of this structure to Roger de Montgomery, soon after the Conquest.

The son of this Nobleman did not long enjoy it, as he died in the prime of life. The grandson, Robert de Belesme, Earl of Shrewsbury, forfeited it to Henry I. by having joined the party of Robert Duke of Normandy against that king. It became now a princely residence, and was guarded by a numerous garrison. Soon after the accession of Stephen, however, the governor betrayed his trust, in joining the Empress Maud. Stephen besieged it; in which endeavour to regain possession of his fortress some writers assert that he succeeded, others that he failed. The most generally received opinion is, that the governor, repenting of his baseness, and wishing to obtain the king's forgiveness, proposed a capitulation advantageous to the garrison, to which Stephen, despairing of winning the castle by arms, readily acceded. Henry II. presented it to his favourite, Rulk Fitz-Warine, or de Dinan, to whom succeeded Joccas de Dinan; between whom and Hugh de Mortimer Lord of Wigmore such dissensions arose, as at length occasioned the seizure of Mortimer, and his confinement in one of the Towers of the Castle, which to this day is called *Mortimer's Tower*; from which he was not liberated, till he had paid an immense ransom.

^a See Mr. Warton's *Milton*, 2d ed. p. 143.

^b See *Saukley's Itinerary*, *Buck's Antiquities*, and *Grose's Antiq. Art.* **LUDLOW CASTLE.** *An historical Account of Ludlow Castle*, by W. Hodges, Attorney at Law, 1794. Another *Account* published in the same year, by Mr. Thomas. And the *Ludlow Guide*, by Mr. Price, 2d ed. 1797.

^c Now inhabited, and used as a *Fives-court*.

It was again belonging to the Crown in the 8th year of King John, who bestowed it on Philip de Albani, from whom it descended to the Lacies of Ireland, the last of which family Walter de Lacy dying without issue male, left the castle to his grand-daughter Maud, the wife of Peter de Geneva or Jeneville a Poictevin of the House of Lorrain, from whose posterity it passed by a daughter to the Mortimers, and from them hereditarily to the Crown. In the reign of Henry III. it was taken by Simon de Montfort Earl of Leicester, the ambitious leader of the confederate Barons, who, about the year 1263 are said to have taken possession of all the royal castles and fortresses. Of Ludlow Castle in almost two succeeding centuries nothing is recorded.

In the thirteenth year of Henry VI. it was in the possession of Richard Duke of York, who there drew up his declaration of affected allegiance to the king, pretending that the army of ten thousand men, which he had raised in the Marches of Wales, was "for the public weale of the realme." The event of this commotion between the Royalists and Yorkists, the defeat of Richard's perfidious attempt, is well known. The Castle of Ludlow, says Hall, "was spoyled." The king's troops seized on whatever was valuable in it; and, according to the same chronicler, hither "the King sent the Dutcheſs of Yorke with her two younger Sons to be kept in Ward, with the Dutcheſs of Buckingham her sister, where she continued a certain space." The Castle was soon afterwards put into the possession of Edward, Duke of York, afterwards King Edward IV. who at that time resided in the neighbouring Castle of Wigmore, and who, in order to revenge the death of his father, had collected some troops in the Marches, and had attached the garrison to his cause. On his accession to the throne, the Castle was repaired by him, and a few years after was made "The Court of his Son, the Prince of Wales; who was sent hither by him, as Hall relates, "for Justice to be doen in the Marches of Wales, to the end that by the authoritie of his presence, the wild Welshmenne and evill disposed persons should refraine from their accustomed murders and outrages." Sir Henry Sidney, some years afterwards, observed, that, since the establishment of the Lord President and Council, the whole country of Wales had been brought from their disobedient and barbarous incivility, to a civil and obedient condition; and the bordering English counties had been freed from those spoils and felonies, with which the Welsh, before this in-

^d "As touching the first Council established in the Marches of Wales, it is conceived by the best and most probable opinions among Antiquaries, that the same began in or about 170. Edward IV. when as prince Edward his Son was sent into the Marches of Wales, under the tuition of the Lord Rivers his Uncle by the mother's side, at what time also John [Alcock] Bishop of Worcester was appointed Lord President of Wales." Percy Enderbie's *Cambria Triumphans*. Fol. 1661. p. 343.

^e See Sidney State Papers, vol. i. p. 1.

stitution, had annoyed them.^f On the death of Edward, his eldest Son was here first proclaimed king by the name of Edward V. The young monarch and his brother were, however, soon^g sent for from the Castle, by their dissembling Uncle, the tyrant Richard; who soon removed these innocent obstacles to his ambition by the most foul and unnatural murder.

In the reign of Henry VII. his eldest Son, Arthur Prince of Wales, inhabited the Castle, in which great festivity was observed upon his marriage with Catherine of Arragon; an event that was soon followed, within the same walls, by the untimely and lamented death of that accomplished Prince.

The Castle had now long been the palace of the Prince of Wales annexed to the Principality, and was the habitation appointed for his Deputies the Lords Presidents of Wales, who held it in the Court of the Marches. It would therefore hardly have been supposed, that its external splendour should have suffered neglect, if Powell, the Welsh historian, had not related that "Sir Henry Sidney, who was made Lord President" "in 1564, repaired the Castle of Ludlowe which is the cheefest" "house within the Marches, *being in great decay*, as the Chapell, "the Court-house, and a faire Fountaine." Sir Henry's^h munificence to this stately fabric is more particularly recorded by T. Churchyard, in his poem called "The Worthines of Wales," 4to. Lond. 1578. The chapter is intitled "*the Castle of Ludloe*," in which it is related, that "Sir Harry built many things here" "worthie praise and memorie." From the same information we learn the following particulars. "Over a chimney excellently" "wrought in the best chamber, is St. Andrewes Crosse joynd" "to Prince Arthurs Armes in the hall windowe."

"Prince Arthurs Armes, is there well wrought in stone,

"(A worthie worke, that fewe or none may mend)

"This worke not such, that it may passe alone:

"For as the tyme, did alwaies people send

"To world, that might excede in wit and spreete;

"So sondrie sorts of works are in that Seate;

"That for so hye a stately place is meete:—

"In it besides, (the works are here unnam'd)

"A Chappell is, most trim and costly fure"—

^f See Speed's Hist. of Great Britaine, p. 884. And compare Shakspeare, Rich. III. A. ii. S. ii. where Buckingham says,

Me seemeth good, that, with some little train,

Forthwith from Ludlow the young prince be fetch'd

Hither to London, to be crown'd our king.

^g See Mr. Warton's 2d edit. p. 124. who quotes D. Powell's Hist. of Cambrria, ed. 1580: 4to. p. 401. Sir H. Sidney, however, was made lord president in the 2d year of Elizabeth, which was in 1559. See Sidney State Papers, vol. i. Memoirs prefixed. p. 86.

^h See also Sidney State Papers, vol. i. p. 144. where Sir Henry relates the situation of Ludlow Castle, &c.

About which "are Armes in colours of sondrie Kings, but chiefly Noblemen." He then specifies in prose, "that Sir Harry Sidney being lord President, buylt twelve roumes in the sayd Castle, which goodly buildings doth shewe a great beautie to the fame. He made also a goodly Wardrobe underneath the new Parlor, and repayred an old Tower, called Mortymer's Tower, to keepe the auncient Records in the same; and he repayred a fayre. rounge under the Court house, to the same entent and purpose; and made a great wall about the wooyard, and built a most brave Condit within the inner Court: and all the newe buildings over the gate Sir Harry Sidney (in his daies and gouvernement there) made and set out to the honour of the Queene, and glorie of the Castle. Therē are in a goodly or stately place set out my Lord Earle of Warwicks Armes, the Earle of Darbie, the Earle of Worcester, the Earle of Pembroke, and Sir Harry Sidneys Armes in like maner: al these stand on the left hand of the Chamber. On the other side are the arms of Northwales and Southwales, two red Lyons and two golden Lyons, Prince Arthurs. At the end of the dyning Chamber, there is a pretie device how the Hedgehog brake the chayne, and came from Ireland to Ludlow. There is in the Hall a great grate of Iron of a huge height,"—Sir

1 Viz. Of the following persons, " gallantly and cunningly set out,"

" Sir Walter Lacie
Jeffrey Genyville
Roger Mortymer
Leonell Duke of Clarence
Edmond Earle of Marchy
Richard Earle of Cambridge
Richard Duke of Yorke
Edward IV.
Henry VII.
Henry VIII.
W. Smith Bishop of Lincolne Lord
President of Wales.
Jeff. Blythe Bish. of Coventrie and
Litchfield L. P.
R. Lee Bp. of Coventrie and Litch-
field L. P.
J. Vessie Bp. of Exeter L. P.
R. Sampson Bp. of Coventrie and
Litchfield L. P.
J. Dudley Earle of Warwick L. P.
Sir William Harbert L. P.
N. Heath Bp. of Worcester L. P.
Gilbert Browne [Bourne] Bp. of Bath
and Wells L. P.
Lord Williams of Tame L. P.

Sir Harry Sidney L. P.
Sir A. Corbet Knt. Vize-President
Sir Tho. Dynham Knt.
J. Seory Bp. of Hartford [Hereford]
N. Bullingham Bp. of Worcester.
N. Robinsloh, Bp. of Bangor.
R. Davies, Bp. of St. David's.
T. Davies, Bp. of St. Asaph.
Sir J. Crofts Knt. Controller.
Sir J. Throgmorton Knt. &c.
Sir Hugh Cholmsley Knt.
Sir Nich. Arthold Knt.
Sir G. Bromley Knt. &c.
William Gerrard, Lord Chauncellor
of Ireland &c.
Charles Foze Esquier and Secretorie.
Ellice Price Doctor of the Lawe.
Edward Leighton Esq.
Richard Seborne Esq.
Richard Pates Esq.
Rafe Barton Esq.
George Phetyplace Esq.
William Leighton Esq.
Myles Sands Esquier."

* "Device of the lord President." Two Porcupines were the ancient crest of the Sidneys.

Henry Sidney caused also many salutary¹ regulations to be made in the Court.

In 1616 the Creation of Prince Charles (afterwards King Charles I.) to the Principality of Wales, and Earldom of Chester, was celebrated here with uncommon magnificence. It became next distinguished by "one" of the most memorable and honourable circumstances in the course of its history," THE REPRESENTATION OF COMUS in 1634, when the Earl of Bridgewater was Lord President, and inhabited it. A scene in the Mask presented both the Castle and the Town of Ludlow. Afterwards, as I have been informed, Charles the first, going to pay a visit at Powis Castle, was here splendidly received and entertained, on his journey. But "pomp, and feast, and revelry, with *mask*, and "antique pageantry," were soon succeeded in Ludlow Castle by the din of arms. During the unhappy Civil War it was garrisoned for the King. In the summer of 1645, a force of about 2000 Horse and Foot, drawn together out of the garrisons of *Leadow, Hereford, Worcester, and Monmouth*, were by a less number of the rebels² defeated near Ludlow. The Castle was at length delivered up to the Parliament on the 9th of June 1646.

No other remarkable circumstances distinguish the history of this Castle, till the Court of the Marches was abolished, and the Lords Presidents were discontinued, in 1688. From that period its decay commenced. It has since been gradually stripped of its curious and valuable ornaments. No longer inhabited by its noble guardians, it has fallen into neglect; and neglect has encouraged³ plunder. The appointment of a "governor, or steward of the castle, is also at present discontinued. Butler enjoyed the Stewardship, which was a lucrative, as well as an honourable post, while the principality-court existed. And, in an apartment over

¹ See Sidney State Papers, vol. i. p. 143. "Sir Henry Sydney to the Lords of the Council, with his Opinion for Reformation of the Disorders in the "Marches of Wales:" in which are stated the great sums of money he had expended, and the indefatigable diligence he had exerted in the discharge of his office.

See also, in consequence of his death, "Orders set down by the Queen's most excellent Majesty, with the Advice of her Privy Council, for the Direction and Reformation of her Highness Courts in the Marches of Wales, An. 1576." Sidney State Papers. vol. i. p. 170. &c.

² See Mr. Warton's *ed.* p. 125.

³ See *Contra*. p. 133.

• See Sir E. Walker's *Hist. Discourses*. Fol. p. 129.

⁴ "It will be no wonder that this noble Castle is in the very perfection of decay, when we acquaint our readers, that the present Inhabitants live upon the sale of the materials. All the fine Courts, the Royal Apartments, Halls, and Rooms of State, lie open and abandoned, and some of them falling down." Tour through Great Britain, quoted by Grose, Art. LUDLOW CASTLE.

See also two remarkable Instances related by Mr. Hodges in his *Account of the Castle*. p. 39.

⁵ When Mr. Grose published his *Antiquities*, "a sort of governor" he says. "was still appointed to the Castle." But see Mr. Hodges's *Account*. p. 44.

the gateway of the Castle, that inimitably facetious poet wrote the 'first part of Hudibras.

In the account of Ludlow Castle, prefixed to Buck's *Antiquities*, published in 1774, which must have been written many years before, it is said "Many of the Royal apartments are yet "entire; and the sword, with the velvet hangings, and some of "the furniture are still preserved." And Grose in his *Antiquities*, published about the same time, extracting from the Tour through Great Britain what he pronounces a very just and accurate account of this Castle, represents the Chapel having abundance of Coats of Arms upon the pannels, and the Hall decorated with the same ornaments, together with lances, spears, firelocks, and old armour. Of these curious appendages to the grandeur of both, little perhaps is now known. Of the Chapel, a circular building within the inner court is now all that remains. Over several of the stable doors, however, are still the arms of Queen Elizabeth, and the Earl of Pembroke. Over the inner gate of the castle, are also some remains of the arms of the Sidney family, with an inscription denoting the date of the Queen's reign, and of Sir Henry Sidney's residence, in 1581, together with the following words, *Hominiбус ingratis loquimini lapides*. No reason has been assigned for this remarkable address. Perhaps Sir Henry Sidney might intend it as an allusion to his predecessors, who had suffered the stately fabric to decay; as a memorial also, which no successor might behold without determining to avoid its application: "nonne IPSAM DOMUM METUET, NE QUAM VOCEM ELICIAT, "nonne PARIETES CONSCIOS?"

A "gentleman, who visited the Castle in 1768, has acquainted me, that the floors of the Great Council Chamber were then pretty entire, as was the stair-case. The covered steps leading to the Chapel were remaining, but the covering of the Chapel was fallen: yet the arms of some of the Lords Presidents, painted on the walls, were visible. In the Great Council Chamber was inscribed on the wall a sentence from i. Sam. xii. 3. All of which are now wholly gone. The person, who shewed this gentleman the Castle, informed him that, by tradition, the MASK OF COMUS was performed in the "Council Chamber.

From the valuable collections of the same gentleman I have been also favoured with several curious extracts, relating to the earliest history of the Castle, and to its connexion with the history

* Buck's *Antiquities*. vol. ii. p. 3. Mr. Hodges, in his *Account of Ludlow Castle*, observes more generally that "it was in one of the outer towers of this "castle that Butler wrote his incomparable *Hudibras*." p. 42.

• See Mr. Hodges's *Account of the Castle*, p. 29. The *Ludlow Guide*, p. 32. And Harl. MSS. 6121. fol. 40.

† Cicero pro Cælio. sect. 25.

‡ Mr. Dovaston of the Nursery, near Oswestry.

• Mr. Warton says in the Hall, or in one of the Great Chambers. 2d. ed. p. 124.

of the Marches. The Welsh,* or Ancient Britons, were never wholly conquered, but were by degrees at length driven into the mountainous and inaccessible part of this Island, whence, under their kings and princes, they made frequent incursions on the bordering inhabitants; which was the occasion of this and many other castles to be built, for the defence of the country against the Welsh. Several towns and castles on the frontiers of Wales were built about the time of the Norman conquest; from which, it has been also †said, that the possessors frequently sallied into the low or flat countries, and exceedingly molested the Welsh.

‡When the Title of Mercia was extinguished in the Monarchy of the whole Isle, the name from the nature of the thing was still retained in the counties bordering upon Wales and Scotland, from the known Saxon word *mearc*, signifying a *note*, or *mark*, and by way of common speaking at last applied to boundaries of counties. Hence came the title of Lords *Marchers*, who procured their feignories by right of conquest, having an authority from the king for that end. §For, the kings of England, perceiving the difficulty of effecting the conquest of Wales by any great army, offered to several English nobility and gentry the grant of such countries, as they could win by their own force and expence, from their enemies the Welsh. They also permitted them and their heirs to hold the land conquered of the Crown, freely, *per Baroniam*, with the exercise of royal jurisdiction^b therein. They were therefore stiled *Lords, or Barons Marchers*. But the foundation of their title was by assumption and permission, and not by grant: for ¶no record of any grant having been given to a Lord of the Marches, to possess the authority annexed to that dignity, is to be found in the Tower, or in other parts of England. The tenure of these conquered lands, however, was precarious; as it frequently happened, that ¶those estates of which they had taken possession, were recovered by the Welsh; either by composition with the kings of England, or by the power of arms. In the Marches bordering upon England, the frequent disputes between

* An Account of Ludlow Town and Castle from the most early times, to the first year of William and Mary, copied by Mr. Dovaston from a MS. of the Rev. Rich. Podmore, A. B. Rector of Coppenhall in Co. Pal. of Chester, and Curate of Cundover, Salop, collected with great care from ancient and authentic books.

y Owen's British Remains. 8vo. Lond. 1777. p. 10.

z Mr. Dovaston's MS.

a Owen's British Remains. p. 8.

b The lords of the marches held under the kings of England, by the tenure of serving in wars with a certain number of their vassals; and of furnishing their castles with strong garrisons, and with all military implements.—They possessed in all cases, except the power of granting pardons for treason, *Jura regalia*. See Warrington's Hist. of Wales, 3d ed. vol. i. p. 370. 380.

c Owen's Brit. Rem. p. 8.

d Ibid. p. 9.

e Warrington's Hist. of Wales. 3d edit. vol. i. p. 378.

the Welsh and English, occasioned implacable hostilities, and produced lamentable effects, until the abolition of the regal jurisdiction in the Lords Marchers.^f Henry VII. who had been peculiarly attached to the prosperity of Wales, as well on account of his birth and education in the county of Pembroke, as of his near descent from that county, applied himself to effect, what he did effect in part, and what his son Henry VIII. completed, the junction of these Lordships with the property of the Crown, and the happy incorporation of Wales with England.

The Court of the President and Council of the Marches was erected by King Edward IV. in honour of the Earls of March, from whom he was descended, as the Court of the Duchy of Lancaster had been before by King Henry IV. in honour of the House of Lancaster.^g

The Court acted by Commission, and Instructions from the King, from the time of its institution till the making of the Statute in the twenty-seventh year of Henry VIII. by which "the Dominion, Countrey, and Pryncipalitie of Wales, and divers Marches, were divided into xii Shires; whereof viii were antient Counties, and iiii new made Counties. And the Statutes, An.^h 21, 33, 34, and 35 Hen. VIII. are Recitalls, and Declarations of that Statute, viz. That there shalbe, and remayn a Lord President and Counsaill, &c. with all Officers and Incidents, &c. in Manner and Forme, as it had been before that Tyme used and accustomed." There had been also the Seal of the Marches, which was laid aside by Stat. 4. Hen. VII. whereby it was enacted, that all grants and writings pertaining to the Earldom of March should be under the broad Seal, and not under a special Seal; for this had been a privilege annexed to the estate and possessions of the Mortimers, Earls of March, from whom Edward IV. was descended, and was then abrogated.ⁱ Beside the officers of the Court, there is extant a list of the Knights and Esquires appointed by Henry VII. in the Marches of Wales "to gyff attendance with soche number of hable persons defensibly, as they may make to assitt the King's Commissioners at Ludlow, from tyme to tyme, and to have such fees as hereafter ensueth." For the county of Salop, Sir Robert Corbet, Sir Tho. Leighton, Sir Tho. Cornwall, Sir Tho. Blount: the fee of each of these was 6. 13. 4. Tho. Skreven, Tho. Kynaston, Tho. Mylton, Wm. Leighton, Geo. Mainwaring: the fee of these was 100 shillings.^j

^f Owen's Brit. Rem. p. 20.

^g Mr. Dovaston's MS.

^h See Cambria Triumphans. Fol. 166t. p. 347.

ⁱ Sidney State Papers, xpl. i. p. i. Sir Henry Sydney's Collections "Touchinge the Antiquitie, Auctoritie, and Jurisdiction of the Lord President and Counsaill of the Marches of Wales."

^k Mr. Dovaston's MS.

^l Ibid.

- Amongst other instructions in the 44th year of Queen Elizabeth to Edward Lord Zouch, Lord President, is the following. "And further her Majesties pleasure is, that there shall be one learned Minister allowed, being a Graduate in Divinity, or a Master of Arts, and not having any benefice with Cure of Souls, to preach and read the Common Prayer for the Lord President and the whole household, and shall be always resident with the said Council, and shall have the yearly fee of 50*l.* with diet for himself and one servant, and not to be absent to serve any cure or function."

The Lord President had an allowance to live in great state and grandeur, and had a numerous household to attend him. The other officers of the Court had fees and salaries suitable to their several ranks."

This Court was dissolved by Act of Parliament in the first year of William and Mary, at the humble suit of all the gentlemen and inhabitants of the Principality of Wales; by whom it was represented as an intolerable grievance. The first Lord President was the Lord Rivers^o 13. Ed. IV. and the last was the Earl of Macclesfield.

^m Mr. Dovaſton's MS. And ſee Sidney State Papers, vol. i. p. 5, 6. where the "*Fees annually allowed to the Counſell and Commiſſioners, and the Officers Waiges,*" An. 3. Edw. VI. are ſet forth.

^a The Court conſiſted of the Lord President, Vice-President, and Council, who were compoſed of the Lord Chancellor, Lord Treſurer, Lord Keeper of the Privy Seal, Lord Treſurer of the King's houſhold, Chancellor of the Exchequer, principal Secretary of State, the chief Juſtices of England, and of the Common Pleas, the chief Baron of the Exchequer, the Juſtices of Aſſize for the counties of Salop, Glouceſter, Hereford, and Monmouth, the Juſtices of the grand Seſſion in Wales, the chief Juſtice of Cheſter, Attorney and Solicitor general, with many of the neighbouring Nobility; and with various ſubordinate officers. See Mr. Hodges's *Hiſt. Acc. of the Caſtle.* p. 67, 68.

^o Mr. Dovaſton's MS. See alſo note *d* in p. 10. in which the Biſhop of Worceſter is called Lord President: Lord Rivers perhaps might have vacated the Preſidentſhip in the 17th year of Edward IV. The following Liſt of Lords Presidents contains all whom I have hitherto found appointed to that office.

Anthony Lord Rivers. 13. An. Ed. IV. from Mr. Dovaſton's MS.

John Alcock, Biſhop of Worceſter, about 1478, afterwards Biſhop of Ely: he died in 1500.

William Smith, Biſhop of Lincoln: he died in 1513.

Geoffrey Blythe, Biſhop of Lichfield and Coventry: he died in 1533.

John Voyſey or Veffey, Biſhop of Exeter.

Rowland Lee, Biſhop of Lichfield and Coventry.

Richard Sampſon, Biſhop of Chicheſter, afterwards of Lichfield and Coventry.

John Dudley, Earl of Warwick, afterwards Duke of Northumberland, who was beheaded in 1553.

Sir William Herbert, afterwards Earl of Pembroke, in 1549.

Nicholas Heath, Biſhop of Worceſter, afterwards Abp. of York, was appointed in the fiſt year of Queen Mary.

Sir William Herbert was ſoon afterwards re-appointed, and continued Lord President till the 6th of Queen Mary.

Gilbert Bourne, Biſhop of Bath and Wells, then held the office till Mary's death.

The situation of the Castle is ^pdelightful. It is built in the north-west angle of the town upon a rock, commanding an extensive and beautiful prospect Northward. On the West it is shaded by a lofty hill, and washed by the river. It is strongly environed by walls of immense height and thickness, and fortified with round and square towers at irregular distances. The walls are ^qsaid to have formerly been a mile in compass; but Leland in that measure includes those of the town. The interior apartments were defended on one side by a deep ditch, cut out of the rock; on the other, by an almost inaccessible precipice overlooking the vale of Corve. The Castle was divided into two separate parts: the castle, properly speaking, in which were the palace and lodgings; and the green, or outwork, which Dr. Stukeley supposes to have been called the *'Barbican'*. The green takes in a large compass of ground, in which were the court of judicature and records, the stables, garden, bowling-green, and other offices. In the front of the castle, a spacious plain or lawn formerly extended two miles. In 1772 a public walk round the castle was planted with trees, and laid out with much taste, by the munificence of the Countess of Powis.

The exterior appearance of this ancient edifice bespeaks, in some degree, what it once has been. Its mutilated towers and walls still afford some idea of the strength and beauty, which so noble a specimen of Norman architecture formerly displayed. In contemplating its ruin, however, sensations of regret and indignation will arise. For the Castle is now a melancholy monument, exhibiting the irreparable effects of remorseless pillage and unregarded dilapidation. EDITOR.

Sir John Williams, Lord Williams of Thame, co. of Oxon, on the accession of Q. Elizabeth: he died in the first year of her reign.

Sir Henry Sidney, in the 2d of Eliz. he died, in 1586, at Ludlow.

Henry Earl of Pembroke, son-in-law to Sir Henry Sidney.

Edward Lord Zouch, who appears from Mr. Davaillon's MS. to have been Lord President in 1602.

Ralph Lord Eure, in 1610.

^p So Churchyard describes it:

"It stands right well, and pleasant to the vewe,

"With sweete prospect, yea all the field about."—

The lords of the marches, selecting the *most agreeable and fertile parts* of their territories, erected castles for their own residence, and towns for the accommodation of their soldiers. It was in *this manner*, that most of the present towns and castles on the frontier of Wales were built. Warrington's Hist. of Wales. 3d ed. vol. i. p. 379.

^q Grose's Antiquities.

^r Itinerary. *Iter*. iv. p. 70.

^s Hodges's hist. Acc. p. 54.

William Lord Compton, afterwards Earl of Northampton, 1617.

John Earl of Bridgewater, 1631, from Mr. Davaillon's MS.

Prince Rupert.

Richard Lord Vaughan, Earl of Carbery.

Henry Marquis of Worcester, afterwards Duke of Beaufort.

Sir John Bridgeman.

Charles Earl of Macclesfield.

JOHN EARL OF BRIDGEWATER

AND HIS FAMILY.

JOHN EGERTON, EARL OF BRIDGEWATER, before whom *COMUS* was presented, and whose sons and daughter, Lord Viscount Brackley, Mr. Thomas Egerton, and Lady Alice, performed the characters of the *Brothers* and the *Lady* in the *MASK*, was the second son of that great lawyer and statesman, Sir Thomas Egerton, Lord Keeper of the great seal to Queen Elizabeth, and Lord High Chancellor of England under King James I. who created him Baron of Ellesmere, and Viscount Brackley.^a

Some of his earlier days were spent, as were those of his elder brother Thomas, in the perils of a military life. In 1599 he served, with his brother, under the Earl of Essex, against the rebels in Ireland, when he was knighted, as his brother had been before, at the taking of Cales, under the same commander. Sir Thomas Egerton died^b at Dublin Castle in September 1599, leaving three daughters by Elizabeth his wife, daughter of Thomas Venables, of Kinderton, in the County of Chester, Esquire.^c

Sir John Egerton soon afterwards married Lady Frances Stanley,^d second daughter and coheir of the Earl of Derby, whose widow the Lord Keeper Egerton, his father, married in October 1600.^e

At the coronation of King James I. he was made one of the Knights of the Bath.^f

After the death of his father in March 1617, he was almost immediately advanced to the Earldom of Bridgewater; which the King had intended to bestow upon the chancellor himself, and which now, in reverence to his memory, he bestowed upon his son. In the same year he was nominated one^h "of his Ma-

^a See his Life, in the *New Biog. Brit.* Fol. vol. v. written by his descendant, the Rev. F. H. Egerton, Prebendary of Durham; one of the most accurate and valuable contributions to the work. See Dr. Kippis's acknowledgement in the Pref. to the Vol.

^b His body was brought over to England. See *King's Vale Royal*. p. 208. where there is some account of his funeral: but there is a more minute and curious description of its splendid solemnization, taken from Harl. MSS. 4129, art. 68. fol. 44. in the *Topographer*. vol. i. p. 126. Lond. 1789.

^c Collins's *Peerage*. vol. ii. p. 233. 5th edit.

^d See note on *Comus*. v. 34.

^e *Sidney State Papers*. vol. ii. p. 319.

^f Collins ut sup.

^g On the 27th of May 1617. See *Dugdale's Baronage*. p. 415.

^h *Rymer's Fœdera*. vol. xvii. p. 29.—The *Council* to the Lord President, when they were summoned and officiated, were allowed their diet for themselves and their men, and 6s. 8d. per diem, during their attendance. See *Percy Enderbie's Cambria Triumphans*. fol. 166z. p. 347.

"jestie's Councillors" to William, Lord Compton, who was then promoted to the Presidentship of Wales and the Marches.

In 1625 he was appointed one of the Commissioners to direct the management of the mines in Cardiganshire, granted by the Crown to Sir Hugh Middleton. Commissions of the Peace having been issued to the several Counties in the same year,^k he was nominated in those of Bedford, Bucks, Chester, Herts, Middlesex, Northampton, Salop, Denbigh, and Flint. In 1626, he^l was one of the Commissioners appointed to enquire into the State of the Navy, to take into consideration its debts, and to report such means as might remove its abuses, and augment its credit. In the same year, he was one of those, who were intrusted with the performance of his Majesty's resolution, in order "to raise a present Somme of Money towards the defraying of his great and publique Expences;" a resolution, which directed them "to graunt in Fee Farme, or for terme of Lives or Yeares in Possession or Reversion, all or anie of his Honors, Mannors, Ould Castles, Forests, Chases, Parkes, Landes, Tenements, Woods and other Hereditaments, both in the Survey of his Exchequer, and of his Dutchey of Lancaster." In this memorable year he was also nominated in the "General Commission for the Loan-Money, as he was in the Particular Commissions for the same directed to the counties of Herts, Bucks, Chester, and Salop; and was likewise appointed with the Earl of Manchester and others, to make full enquiry concerning excessive fees and payments, exacted by Officers in the Civil and Ecclesiastical Courts.

In 1627 he was in Commission to enquire into the abuses and frauds practised upon his Majesty's Coins; and was^m also nominated in the same year one of the Commissioners to treat and conclude with the Lord Arnold of Randwicke, and Sir Adrian Pawe, Knight, Lord of Hemelsidd, Ambassador Extraordinary from the States General of the United Provinces, and Monsieur Joachimi, Knight, their Ambassador resident in England, upon all Points that might be offered by either party for the public good of Christendom; for the particular defence of the King's Dominions, and of those Provinces; and for the increase of the long continued Amity between both.

In 1628 he was authorized, with others, to commute the punishment of capital convicts (provided they were not convicted of Murder, Rape, Witchcraft, Highway-Robbery, Burning of Houses, or Burglary), by sending those, who might possess strength of body, or other ability, on foreign discoveries, or on services beyond the seas; from whose labours advantage might be derived to that society, which they had injured.

ⁱ Rymer's Fœd. vol. xviii. p. 67.

^k Ibid. p. 566. &c.

^l Ibid. p. 758.

^m Ibid. p. 786.

ⁿ Ibid. p. 835.

^o Ibid. p. 845.

^p Ibid. p. 970.

^q Ibid. p. 975.

^r Ibid. p. 1050.

The humanity and justice of two other Commissions, in which he was soon afterwards nominated, bespeak the exemplary vigilance of the government: in the one, dated in '1630, the commissioners were directed to relieve the poor and impotent; to encourage the industrious, and to punish the idle; and to perform various "other public services for God, the King, and the Commonwealth;" in the other, dated '1631, to examine all Differences which should arise between any of the Courts of Justice, or between the Officers and Judges of them, concerning Jurisdiction; by questions on which subject the distribution of justice had been impeded.

In 1631 he was promoted to the Presidentship of Wales and the Marches, and became, in consequence, Lord Lieutenant of the Counties of Salop, Hereford, Gloucester, Monmouth, Glamorgan, Caermarthen, Pembroke, Cardigan, Flint, Caernarvon, Anglesea, Merioneth, Radnor, Brecknock, Montgomery, and Denbigh; the four last of which were the new made shires, mentioned by Sir Henry Sidney in the account of "Ludlow Castle, and the eight preceding, the shires of ancient date: all which, united to the four English counties, constituted, by the statute of Henry VIII. the Lord President's extensive domain. Mr. Collins and Mr. Warton have both stated the 12th of May 1633, as the day of his appointment to this office, and have referred to Rymer's *Fœdera*, vol. xix. p. 449, where indeed his *Instructions* appear to have been then signed. Yet in a Commission dated the 23d of February 1632, similar to that in which he had been named in 1628, he is described "Lord President of our Council, established within the Principality and Marches of Wales." But the following original letter best elucidates this part of his history, and fixes the date of his promotion in 1631. *The King's Majesty's Letter to the Rt. Hon. John Earl of Bridgewater to appoint him Lord President.*

"Charles Rex. Right trusty and right well beloved Cousin and Councillor, We greet you well. Whereas by certain Instructions given by us to our right trusty and right well beloved Cousin William late Earle of Northampton, dated the 8th day of April in the 1st year of our reign, Wee did appoint the said Earle to be Lord President of our Council in the Dominion, and Principalitie of Wales, and the Marches of the same, during our

* Rymer's *Fœd.* vol. xix. p. 231.

† Ibid. p. 279.

‡ Collins says *Worcester*. The Act 34. and 35. Hen. VIII. c. 26. says *Gloucester*.

§ See p. 16.

¶ *Monmouth* had been dismembered from Wales, an. 270. Hen. VIII.

‡ Rymer's *Fœd.* vol. xix. p. 406.

§ Extracted from a MS. folio book of Rules and Orders of the Lords Presidents of Ludlow Castle, and other State Papers belonging to the government of the Marches of Wales, beginning 15th September 1586, and ending 24th July, 9th Carol. I. in the possession of Mr. Dovaston of the Nursery near Oswestry.

Will and Pleasure, and did by the same Instructions name and elect diverse Lords, and others therein named, to be of our said Council; and did thereby give and grant, unto the said late Lord President, and the rest of our said Council, diverse powers and authorities, as in and by the Instructions appeareth, Wee desirous of continuance of quietness and good government of our Subjects within the said Dominion, Principalitie, and Marches, by the placing and continueing of a President and Councell there, as heretofore hath been used, for the good and indifferent administration of Justice to our subjects of those Parts, and for the good Opinion conceived by Us of you, and your wisdom, discretion, dexteritie, fidelitie, courage, and integritie in the Execution of Justice without respect of persons, have made choice of you, and hereby doe appoint you to bee President of our said Council, during our Will and Pleasure, and doe give and grant unto you all such the same and the like powers, authorities, allowances, and preheminences, as in or by the said Instructions were given, or granted, or mentioned to be given or granted, unto the said late Earle. Given at our Court at Greenwich the 26th day of June in the 7th year of our Reign 1631."

But he did not immediately enter upon his official residence at Ludlow Castle. The following "Letter was sent by him to the Privy Council at Ludlow, for the registering and reading his Instructions for the government and order of the Household of the Castle, and Courts of Judicature of the Principality.

"After my hearty Commendations.

In respect that some Extraordinary Occasions preventing my Coming to Ludlowe (which I fully intended) the last Somer have caused me to defer the same untill a farther tyme, I have nowe thought fitt (in respect of the Succeeding Terms there) to send the Instructions signed by his Majesty unto you, that they may be publickly read and registered in the Courts, as in the last article is appointed to be done, so that the benefit and advantage of the Alterations and Additions therein may be made known to all the Members thereof, and the rest of his Majesties loveing Subjects in those Parts, according to the directions in the Instructions geven, and for wishing the Welfare of yourselves, and that Council in the Marches established, I bid you farewell, and rest

28. Octobris 1633. Your very loveing and well wishing friend

"To the Right Worshipfull my very
loveing and well respected friendes Sir Jo. BRIDGEWATER."
Jo. Brydgeman knt. Chief Justice of
Chester; Sir Nich. Overbury, and Sir
Marmaduke Lloyd, knights, and Ed-
ward Waties Esq."

Then follows in the MS. the entry of his *Instructions*,^b which are closely written on thirty-three sides of a large folio in a small law-hand, and contain fifty-five Rules and Orders; to which are affixed the attestation of their having been examined, by Noye, the Attorney General, dated May 8. 1633, and the Lord Keeper Coventry's order for their inrollment, dated May 13. 1633.

Of the attention which the Earl paid to the duties of his station, although not resident at the Castle, another original letter presents a particular instance. It is directed to the same persons, as the preceding is.

"After my very hearty Commendations.

I have received your letter concerning the *Prohibitions* granted out of the King's Bench, upon the information exhibited by Mr. Eure his Majesties Attorney General, by the relation of John Turner of Coddington against John Turner of Colwal, and with it a copy of the prohibition, and a breviat of the information, and the defendants answers. Though nothing can at this time be done therein, in respect of the Judges absence and the tyme of the yeare, yet I shall be willing when time serves to prevent, as much as I may, the multitude of those prohibitions, which that I may the better effect, I shall entreat and advise you to be carefull in the Pursuance of the Instructions, which will in time of itself be able to outwork the Surmises and Suggestions of such as be over forward to sue out prohibitions, when they shall see that all the Advantage they shall get thereby is but the delay of their Adversaries, and the expence of their own Moneys. And for the effecting of what I desire herein, I would have you to observe what Councillors or Attorneys they be, that draw or prefer such bills as may occasion this unbecomming Clashing of his Majesties Courts one against another; that by admonition and reprehension they may be kept within the limits and bounds of such practice as becometh them, not drawing on impertinent questions between his Majesties Courts, and vexatious proceedings on his Majesties Subjects, by such their faulty and unbecomming courses and advice; for unless some order be taken to this purpose, I doubt of the Good Success which I wish, and thus with my Good Wishes unto you all I rest

Your very loving friend

JO. BRIDGEWATER."

To his acquisition of this honourable post the MASK OF COMUS owes its foundation. He had probably been long acquainted with Milton, who had before written *Arcades* for the

^b From Mr. Davaston's MS. See also Rymer's *Fœdera*. vol. xix. p. 449, &c. where these instructions fill more than fifteen pages in folio.

^c From Mr. Davaston's MS.

^d For Milton "lived in the neighbourhood; and, as in writing, the MASK for Harefield, was partly from that circumstance employed to write COMUS: "which yet was exhibited at Ludlow Castle on account of Lord Bridgewater's appointment to the principality-court of Wales." Mr. Warton, 2d ed. of Milton's Poems. p. 128. See also note *d* in p. 2.

Countess of Derby, and who, it has been "supposed, wrote also, while a student at Cambridge, his Elegiac Ode on the Marchioness of Winchester, in consequence of his acquaintance with the Egerton family. "I have been informed from a manuscript "of Oldys," says Mr. Warton, "that Lord Bridgewater being "appointed Lord President of Wales, entered upon his official "residence at Ludlow Castle with great solemnity. On this occasion he was attended by a large concourse of the neighbouring nobility and gentry. Among the rest came his children; in particular, Lord Brackley, Mr. Thomas Egerton, and "Lady Alice,

———"to attend their father's state,
"And new-intrusted scepter.——

"They had been on a visit at a house of their relations, the Egerton family in Herefordshire; and in passing through Haywood forest were benighted, and the Lady Alice was even lost for a short time. This accident, which in the end was attended with no bad consequences, furnished the subject of a MASK for a Michaelmas festivity, and produced COMUS. Lord Bridgewater was appointed Lord President, May 12, 1633. When the perilous adventure in Haywood forest happened, if true, cannot now be told. It must have been soon after. The MASK was acted at Michaelmas 1634." Sir John Hawkins has also observed, that this elegant poem is founded on a real story; his account of which, though less particular, agrees with that of Oldys. Lawes, in his Dedication to Lord Brackley, perhaps alludes to the accident, in stating that the "poem received its first occasion of birth from himself, and others of his noble family." The adventure, however, could not have happened soon after the Earl of Bridgewater's appointment to the Presidentship; for, it appears by the King's letter, that he was appointed Lord President June 26. 1631, and by his own letter to the Privy Council, dated Oct. 28. 1633, that he had not been at Ludlow since his appointment. Probably the Earl and his family came to Ludlow in the summer of 1634, and the accident might have happened not long after their arrival. The expression, "his new-intrusted scepter," might otherwise seem to imply, that their arrival had immediately followed his appointment.

While the King was in Scotland in 1633, he had been empowered, with others,^a to issue commissions under the great seal, for the transaction of affairs in Ireland; and, in case of infectious sickness, tumult, or accident, which might not conveniently wait for the royal resolution, to act as he and his colleagues might think best. In the same year he had been named in the re-

^a See Mr. Warton's 2d ed. of Milton's Poems. p. 303.

^b Mr. Warton's note on Comus. ver. 34.

^c Hist. of Music. vol. iv. p. 52.

^d Rymer's Fœd. vol. xix. p. 468.

^e Ibid. p. 487.

markable Commission for Causes Ecclesiastical, and had also been appointed to examine into the new offices and fees both of the Civil and Ecclesiastical Courts.

In 1635 he lost his Countess, who died on the 11th of March, aged fifty-two: she is described on the monument to the memory of the Earl, as "a wife worthy such a husband, by whom he was blest with a numerous and virtuous offspring, four sons and eleven daughters; and on the monument to her own memory, as "unparalleled in the gifts of Nature and Grace, being strong of constitution, admirable for beauty, generous in carriage, of a sweet and noble disposition, wife in her affairs, cheerful in her discourse, liberal to the poor, pious towards God, and good to all."

Amid the tumults which soon afterwards commenced in England, he was still employed in performing the commands of his royal master, to whom he was a faithful and an active servant. In September 1640, the King being in the North with his army, he was in Commission to issue directions to the Earl of Arundel, his Majesty's Captain-General on this side Trent; to suppress all riotous attempts; and to provide for the peace and safety of the kingdom: and in August 1641, on the King's going into Scotland, he was again commissioned for similar purposes. When the Civil War had unhappily begun, the fortress, which he governed, as Lord President of Wales, was garrisoned for his Majesty; but he lived to lament the surrender of it to his enemies, and to see soon afterwards those dreadful evidences of a kingdom divided against itself, the murder of its king, and the overthrow of its constitution.

He died on the fourth of December 1649. Three of his sons, and also three of his daughters, died before him. His character affords a most exemplary object of imitation to men of rank, wealth, and talents. "He was endowed with incomparable parts, both natural and acquired, so that both Art and Nature did seem to strive which should contribute most towards the making him a most accomplished Gentleman; he had an active body, and a vigorous soul; his deportment was graceful, his discourse excellent, whether extemporary or premeditated, serious or jocular, so that he seldom spake, but he did either instruct or delight those that heard him; he was a profound Scholar, an able Statesman, and a good Christian; he was a dutiful Son to his

* Rymer's Fœd. vol. xix. p. 514.

1 In the church of Little-Gaddesden in Hertfordshire near Atheridge.

m In the same church. n Rymer Fœd. vol. xx. p. 439. o Ibid. p. 481.

p See Ludlow Castle *supr.* p. 13. During the Rebellion, the King, in his flight from Wales, stayed a night in this garrison. See *Iter Carolinum* in Mr. Gutch's Col. Cur. vol. ii. 443. "Wednesday Aug. 6th 1645, at OLD RADNOR, Supper, a Yeoman's house, the Court dispersed. Thursday the 7th to LUDLOW CASTLE, no Dinner, Col. Wodehouse. Friday the 8th to BRIDENORTH, &c."

q From the inscription on his monument.

"Mother the Church of England in her perfecution, as well as in her great splendour; a loyal Subject to his Sovereign in those worst of times, when it was accounted treason not to be a traitor. As he lived 70 years a pattern of virtue, so he died an example of patience and piety." His learning has been considered by Mr. Warton as a fortunate circumstance, because it enabled at least one person of the audience, and him the chief, to understand the many learned allusions in *Comus*.

JOHN, LORD VISCOUNT BRACKLEY, his third, but eldest surviving Son, who performed the part of the *Elder Brother* in *Comus*, succeeded to the Earldom of Bridgewater. He had been appointed Custos Rotulorum of the County of Salop, from which office he was displaced by Oliver Cromwell, and to which he was restored in May 1660.

In 1642 he married Elizabeth daughter of William then Earl, afterwards Marquis and Duke of Newcastle. In the

^r See his 2d edit. of Milton's Poems, p. 128

^s Kennet's Register, p. 657.

^t In Lawes's First Book of Ayres is the following curious *Eplithalamium* on the Anniversary of their Marriage, dated July 22. 1652. the words by Mr. (afterwards Sir John) Birkenhead; the music by H. Lawes.

1.

The Day's return'd, and so are we, to pay
Our Offering on this great *Thanksgiving-day*.
'Tis His, 'tis Her's, 'tis Both, 'tis All;
Though it now rise, it ne'er did fall:
Whose Honour shall as lasting prove,
As our Devotion or their Love:
Then let's rejoyce, and by our Joy appear,
In this one Day we offer all the Year.

2.

See the bright Pair, how amiably kind,
As if their Souls were but this Morning join'd:
As the same Heart in Pulses cleft,
This for the Right Arme, that the Left;
So His and Her's in sever'd parts
Are but two Pulses, not two Hearts:
Then let's rejoyce, &c.

3.

Let no bold Forraign noise their Peace remove,
Since nothing's strong enough to shake their Love,
Blesse Him in Her's, Her in His Arms,
From suddain (true or false) Alarms;
Let ev'ry Year fill up a score,
Born to be One, but to Make more:
Then let's rejoyce, &c.

4.

This Day Ten years to Him and Her did grant
What Angels joy, and Joys which Angels want:
Our Lady-Day, and our Lord's too,
'Twere sin to rob it of its due,
'Tis of both Genders, Her's and His,
We stay'd twelve Months to welcome this.
Then let's rejoyce, &c.

troublesome times which followed, he appears to have been in danger of imprisonment. For, in his Countess's Book of Meditations p. 219, is "a Prayer for her Husband," written under such an apprehension. This information is derived from the Gentleman's Magazine, vol. 62, p. 1163. where a Correspondent, signing himself A LOVER OF BIOGRAPHY (and who, if I mistake not, is an elegant poet and profound antiquary,) informs the world, that "he is in possession of a MS. 8vo. volume, intituled *True Copies of certaine loose Papers left by the Right Hon. Elizabeth Countesse of Bridgewater, collected and transcribed together here since her death, Anno Domi 1663.* All which is evidently the fair hand of an Amanuensis; and under it is the Earl's attestation and subscription—*Examined by J. Bridgewater.* This MS. which has never been out of the hands of the Countess and descendants, is certainly a proof of a very uncommon piety at least, which in the accounts of her has not been at all exaggerated, and which, combined with her beauty, her accomplishments, her youth, her descent, and the pathetic epitaph on her death, of that husband who was himself distinguished for all learned and amiable qualities; appears to me, who, however, confess myself a partial judge, eminently curious and interesting. Yet I am aware that the unusual strain of religion, which breaks forth on every occasion, is open to the jests and sneers of light-hearted and unfeeling people; for which reason it is a treasure that shall never, with my consent, be unlocked to the profane eye of the public at large. It consists of Prayers, Confessions, and Meditations, upon various occasions."

After the Restoration of King Charles II. the abilities of this Nobleman were particularly noticed. In 1662 he was appointed with the Lord Chancellor, and the Bishop of London to manage the Conference of the Two Houses of Parliament upon the Bill for Uniformity.

"On the 14th of May 1663 he was chosen High Steward of the University of Oxford, having on the same day been previously created M. A. And the Congratulations of that venerable and learned Body were paid to him in the following Epistle.

"To the Right Honourable John Earle of Bridgewater.
Honoratissime Domine

Quanta et quam effusa nostra lætitia est, enarrare vix possumus, quòd ad eum Judicem de Causis nostris referre liceat, quem Rostra non minus quàm Tribunal ostendunt; cui multis dotibus ornato ipsi Tituli vix quicquam luminis asferre videntur, nihil authoritatis; iis enim ablatis magnus tamen ab omnibus judicabere, cujus in animo Musæ, et Jura amplè habitant, quæ nostris solent premi angustiis; eaque inveniunt spatia, in quibus vim suam omnem et Ars et Virtus possint explicare. In te læti

v Kennet's Register. p. 657.

w Reg. Convoc. Univ. Oxon.

x Ibid.

cernimus quicquid in Majoribus vestris olim effloruit, sit hoc illis insuper laudi, quod tibi Mores cum Titulis suis tradiderint, et, termino licet vitæ dato, nullum tamen Gloriæ posuerint, siquidem eum reliquere, qui priorum operum famam amplioribus propagaret. Ita tibi in Patrimonium cedunt benefaciendi causæ: quotque adsunt Clientes, tot antiquæ Domus exhibentur imagines: nec enim gratus unquam fuit generis splendor, nisi eodem tempore pulchra faceres, quo magna potuisses, et avitas curas cum avitis opibus conjungeres. Quin sciat tandem togata Gens (quod olim sensit Respublica) quantum a vestro nomine Jura pendeant; sentiant Artes et Literæ (quæ solæ Te Civem nobis dedere) quantum tibi debeant, tum quod Liberæ sint, tum quod coli mereantur. Sed suscepto licet Seneschalli Munere, nondum tamen plenus beneficio locus est, nisi te propiori nexu addictura sit Academia. Curis nempe vestris non tantum, sed palmis, sed Trophæis opus est. Itaque illa leves suos Titulos tibi apponit, ut vestra inde Decora sibi vendicet, et Diplomate donando hoc petit, ut non tam Jura patrocinio, quam honores nostri Titulis vestris muniantur.

E Domo Convocationis

Maii 14, 1663.

Amplitudini vestræ

Devotissima

Academia Oxoniensis.²¹

As a mark of his grateful and pious respect, he afterwards presented to them the 'picture of his grandfather, Lord Ellesmere, who had been their Chancellor.

The gratification, which this honourable appointment must have afforded him, was, however, suddenly interrupted. In the succeeding month his beloved and accomplished Countess died; a Lady, whom (as ^a Granger elegantly observes) the virtues and the graces conspired to render one of the best and most amiable of women. She had enriched his family with six sons, and three daughters, of all which children three died in their infancy; the rest were described with exquisite tenderness on the 'monument erected to her memory, as "still the living pictures of their deceased Mother, and the only remaining comforts of their disconsolate Father." "She was a Lady" as the elegant inscription relates "in whom all the accomplishments both of body and mind did concur to make her the glory of the present, and example of future ages; her beauty was so unparalleled, that it is as much beyond the art of the most elegant pen, as it surpassed the skill of several the most exquisite pencils that attempted it, to describe, and not to disparage it. She had a winning and an attractive behaviour, a charming discourse, a most obliging conversation; she was so courteous and affable to all persons,

¹ Gutch's Wood's Annals. Univ. Ox. vol. ii. p. 957. It is placed in the Picture Gallery. But the best picture of Lord Chancellor Ellesmere is in the Duke of Bridgewater's collection.

² Biog. Hist. vol. iii. 8vo. ed. note p. 21.

³ In Little-Gaddesden Church.

“ that she gain’d their love, yet not so familiar as to expose herself to contempt : She was of a noble and generous soul, yet of so meek and humble a disposition, that never any woman of her Quality was greater in the world’s opinion, and less in her own : The rich at her table daily tasted her hospitality, the poor at her gate her charity ; her devotion most exemplary, if not inimitable ; witness (besides several other occasional Meditations and Prayers, full of the holy transports and raptures of a sanctified soul) her divine Meditations upon every particular Chapter in the Bible, written with her own hand, and never (till since her death) seen by any eye but her own, and her then dear, but now sorrowful husband, to the admiration both of her eminent piety in composing, and of her modesty in concealing. Then she was a most affectionate and observing wife to her husband, a most tender and indulgent mother to her children, a most kind and bountiful mistress to her family. In a word, she was so superlatively good, that language is too narrow to express her deserved character ; her death was as religious, as her life was virtuous. On the 14th day of June in the year of our Lord 1663, of her own age thirty seven, she exchanged her earthly coronet for an heavenly crown. PROV. xxxi. 28, 29. *Her Children rise up and call her blessed ; her Husband also, and he praiseth her. Many daughters have done virtuously, but thou excellest them all.*”

His grief appears to have been indelible, however it might have admitted temporary consolation ; and he desired it to be recorded in those simple terms which, while they shew that “ *the loss of her could never from his heart,*” prove also the impressive eloquence of unaffected sorrow. The fine lines of Pope on another Countess of Bridgewater, distinguished likewise by her beauty and accomplishments, may awaken our admiration more powerfully, but not our sensibility.

On the 13th of February 1666, he was sworn of the Privy Council : and though he did not comply with all the measures of those times, yet he continued a Privy Counsellor during the remainder of King Charles the second’s reign, as appears by his

^b See the inscription on his monument, p. 31.

^c Par. Loft. B. ix. 912.

^d Epistle to Mr. Jervas, v. 45.

—Beauty, waking all her forms, supplies
An Angel’s sweetness, or *Bridgewater’s* eyes.
Musc ! at *that Name* thy sacred sorrows shed,
Those tears eternal, that embalm the dead :
Call round her Tomb each object of desire,
Each purer frame inform’d with purer fire :
Bid her be all that cheers or softens life,
The tender sister, daughter, friend, and wife :
Bid her be all that makes mankind adore ;
Then view this Marble, and be vain no more !

^e Collins at *supr.*

being[†] again sworn in 1679, when the old Council was dissolved, and a new one constituted. His many[‡] dissents may be seen in a *Collection of Privileges* (printed in an octavo volume) from 1641 to 1737.

In this, as well as in the succeeding reign, he was also[§] Lord Lieutenant and Custos Rotulorum of the Counties of Bucks, Lancashire, Northamptonshire, and Herts.

In 1667, he was appointed to examine into the application of the several Sums of Money granted to his Majesty, for maintaining the War against the Dutch.

In 1668 he was appointed one of the Commissioners of Trade and Plantations.

In 1672 he was elected High Steward of Wycombe, in the County of Bucks.

In 1675 he took an active part against a Bill, entitled "An Act to prevent the dangers which may arise from persons dissatisfied to Government;" an Act, which occasioned so much opposition, that it was carried only by a Majority of two voices in the House of Peers. The^{||} Protesting Lords were looked upon as of the Country party. In the[¶] same year, on the rejection of a motion made in the House of Peers, for an Address to the King to dissolve the Parliament, he, with twenty-one other Lords, who were all that were in the House early enough to protest, before the Parliament was prorogued, entered his dissent to the vote that passed.

Sir Henry Chauncy, who was well acquainted with this Earl, relates the following particulars of him in his^{**} History of Hertfordshire: "He was a person of middling stature, somewhat corpulent, with black hair, a round visage, a modest and grave aspect, a^{††} sweet and pleasant countenance, and a comely personage. He was a

[†] Collins ut supr.

[‡] In pages 19. 19. 22. 23. 24. 27. 32. 35. 38. 40. 41. 43. 46. 48. of the Collection.

[§] Collins ut supr.

^{||} Ibid. and Kennet's Hist. of Eng. Fol. vol. iii. p. 286.

[¶] King Charles II. on his Restoration, established a Council of Trade, for keeping a controul and superintention upon the whole Commerce of the Nation, and appointed Commissioners till 1668, when a Board of Trade and Plantations was established by Act of Parliament. A new Commission was issued in 1669, in which also the Earl of Bridgewater is nominated. See Beaton's Register. Part. iii. p. 55. ed. 1786.

^{||} Langley's Hist. and Antiq. of the Hundred of Dorborough, Co. of Bucks. 4to. 1797. p. 77.

[¶] Parliament. Debates, vol. i. p. 84. — See also Hume Hist. of Eng. 8vo. edit. vol. viii. p. 14.

[†] Rapin Hist. Eng. Fol. vol. ii. p. 677. note.

[‡] Parl. Debates, vol. ii. p. 268.

[§] Collins's Peerage, 3d edit. p. 816.

^{||} Mr. Warton has observed, that his account of his person perfectly corresponds with Milton's description of his beauty and deportment while a boy: and the panegyric, it may be supposed, was as justly due to his Brother Thomas.

"learned man, delighted much in his Library, and allowed free access to all, who had any concerns with him. His piety, devotion in all acts of religion, and firmness to the established Church of England, were very exemplary; and he had all other accomplishments of virtue and goodness. He was very temperate in eating and drinking; but remarkable for hospitality to his neighbours, charity to the poor, and liberality to strangers. He was complaisant in company, spoke sparingly, but always very pertinently; was true to his word, faithful to his friend, loyal to his Prince, wary in Council, strict in his justice, and punctual in all his actions."

He died in 1686, and was buried at Little-Gaddesden, where there is a Monument to his Memory with an inscription, recording that he "*desired no other memorial of him, but only this.*"

"That having (in the 19th year of his age) married the Lady Elizabeth Cavendish, daughter to the then Earl, since Marquis, and after that Duke of Newcastle, he did enjoy (almost 22 years) all the happiness that a Man could receive in the sweet society of the best of wives, till it pleased God in the 41st year of his age, to change his great felicity into as great misery, by depriving him of his truly loving and intirely beloved wife, who was all his worldly blifs: After which time humbly submitting to, and waiting on the will and pleasure of the Almighty, he did sorrowfully wear out 23 Years 4 Months and 12 Days, and then on the 26th day of October, in the year of our Lord 1686; and in the 64th year of his own age, yielded up his Soul into the merciful hand of God who gave it. *JOB. xiii. 15. Though he slay me, yet will I trust in him.*"

THE HON^{ble} THOMAS EGERTON, who performed the part of the *Second Brother* in *COMUS*, was the fourth Son, and died unmarried at the age of twenty-three. Young as he was when he played in *COMUS*, his elder brother, Lord Brackley being then only twelve years old, he had, with him also, before appeared upon another stage. They had performed in a *Mask* called

See *COMUS*, v. 298, &c. And the Lady requests *Echo*, v. 236.

Canst thou not tell me of a gentle pair,

That likest thy Narcissus are?

See also the *Account of Portraits* at the conclusion of these *Memoirs of Lord Bridgewater and his Family*.

* A great number of Remarks, and Observations, Summaries to Collections of various Pamphlets, Extracts from Books, and References to such as he had read, are written with his own hand in many of the books in Ashridge Library; of which Library he ordered Catalogues to be made, consisting of 24 Folio Volumes, each letter of the Alphabet occupying a Volume. In the Ashridge MS. of *Comus*, in his hand-writing at the bottom of the title-page is noted—*"Author Io. Milton."* See the Introduction to Appendix No. II. p. 165.

† He was interred in the Church of Little-Gaddesden.

‡ Warton's 2d edit. p. 127.

CÆLUM BRITANNICUM, written by that elegant poet, whom Mr. Warton calls the "rival of Waller, Thomas Carew: which was presented on Shrove-tuesday Night 1633, in the Banqueting-House at Whitehall, and in which the King also, the Duke of Lenox, the Earls of Devonshire, Holland, and Newport, with several other Lords, and Noblemens' sons, were the actors.

Mr. Warton is of opinion, that they also played among the young Nobility, together with their Sister Lady Alice, in ARCADES. "It was acted" he observes "by persons of Lady Derby's own family. The Genius says, v. 26.

"Stay, gentle swains, for though in this disguise,

"I see bright honour sparkle in your eyes.

"That is, *Although ye are disguised like rustics, and wear the habit of shepherds, I perceive that ye are of honourable birth, your nobility cannot be concealed.*"

The Lady Penelope Egerton, an elder sister, acted "at Court with the Queen and other Ladies, in Jonson's MASQUE OF FLORIDIA, at Shrove-tide 1630.

THE LADY ALICE EGERTON, who acted the *Lady* in COMUS, was the eleventh daughter, and could not at that time have been more than thirteen years old.

About 1653 she became third Countess of Richard, Earl of Carbery in Ireland, and Baron Vaughan in England, who lived at Golden Grove in Caermarthenshire; by whom she had no issue. The celebrated Mrs. Philips (or, as she was called, *the matchless Oriana*) addressed a Poem to her, on her coming into Wales.

In H. Lawes's "Select Ayres and Dialogues for the Theorbo" &c. published 1669, there is a Song addressed to her from her husband, the two last stanzas of which Mr. Warton cites as excellent in the affected and witty stile of the times.

* Warton's 2d edit. p. 127.

† Langbaine's Dram. Poets. p. 44.

‡ Warton's 2d edit. p. 128.

§ Ibid. p. 99. note on Arcades.

|| To Mr. Warton's paraphrase may be added two similar passages from preceding poets. See "the Historie of King Leir and his three daughters." Lond. 1605, where Cordella says to the French King, who is disguised in palmer's weeds,

Yet well I know, you come of royal race,

I see such sparks of honour in your face.

And Sylvester's DU BART. ed. fol. 1621. p. 459. of King Solomon, "*mask'd.*"

But yet what'er he do, or can devise,

Disguised Glory shineth in his eyes.

¶ Warton's 2d. ed. p. 128. b Ibid. 126. c Ibid.

¶ See her Poems. Fol. 1678. p. 19.

• When first I view'd thee, I did spy

Thy soul stand beckoning in thine eye;

My heart knew what it meant,

And at its first kiss went;

This Nobleman, on the loss of his ¹ second Countess, who died Oct. 9. 1650, had caused to be expressed with great tenderness, in her epitaph ² written by Dr. Jeremy Taylor, his intention of resting in the same grave with that accomplished lady; yet married afterwards the Lady Alice Egerton. The funeral ³ sermon of the second Countess was also written by the same celebrated Divine, most of whose works are dedicated to the Earl, in gratitude for the asylum which he found, during the Rebellion, at *Golden Grove*; ⁴ where he kept a school, and where he wrote and preached many of his most valuable Discourses. His pious work, "*The Golden Grove, or, a Manual of daily Prayers, &c.*" is a particular, as well as a lasting memorial of that protection, under which he so powerfully employed the stores of learning, the charms and energy of language, soundness of judgement, and brilliancy of imagination, in the sacred cause of Religion.

It is recorded also to the honour of Lord Carbery, that, being appointed soon after the Restoration Lord President of Wales, he ⁵ made Butler, "*whose name can only perish with his language,*" Steward of Ludlow ⁶ Castle. The poet was his Secretary.

Mr. Warton says, that the Earl ⁷ succeeded his father-in-law, Lord Bridgewater, in the Presidentship. But the copy of his appointment, in Mr. Hodges's ⁸ history of Ludlow Castle, exhibits Prince Rupert between them; for the King therein assigns to Lord Carbery the same rights and privileges, "as William " Earl of Northampton, John Earl of Bridgewater, or our deare

Two balls of wax so run,
When melted into one:
Mix'd now with thine my heart now lies,
As much love's riddle as thy prize.

For since I can't pretend to have
That heart which I so freely gave,
Yet now 'tis mine the more,
Because 'tis thine, than 'twas before,
DEATH will unriddle this;
For when thou'rt call'd to bliss,
He needs not throw at me his dart,
'Cause piercing Thine he kills My heart.

¹ Frances, one of the daughters and coheirs of Sir John Altham, of Oxhey in the Co. of Hereford, kn't. by whom he had three sons, and six daughters.

His first Countess was Bridget, daughter of Thomas Lloyd of Llanyller in the Co. of Cardigan, Esq. by whom he had four sons, who died in their infancy. *Peerage of England*. 8vo. Lond. 1710. 2d ed.

² Mr. Warton's 2d edit. p. 127.

³ Ibid.

⁴ Wood's *Ath. Ox.* vol. ii. col. 400. and Lloyd's *Memoirs*. p. 703.

⁵ Grey's *Life of Butler*, prefixed to his edition of *Hudibras*.

⁶ Johnson's *Life of Butler*.

⁷ See the preceding *Account of Ludlow Castle*, p. 13.

⁸ His 2d edit. p. 127.

• See his *Appendix*, p. 77.

"cousin Prince Rupert, or either of them, or any other person formerly enjoyed and exercised." This Nobleman had been made one of the Knights of the Bath, at the coronation of Charles I. On the breaking out of the Civil War, he vigorously exerted his interest and abilities in the cause of his Sovereign, by whom he was appointed Lieutenant-General for the Counties of Pembroke, Caermarthen, and Cardigan, and in 1644 created a Baron of this realm, by the title of Lord Vaughan of Emlyn, in Caermarthenshire. He was a Privy Counsellor to Charles II. His titles became extinct in 1713.

To this Account of the EARL OF BRIDGEWATER AND HIS FAMILY, whose history is connected with that of MILTON'S MASK, must be added, that they lived at Ashridge, in the counties of Bucks and Hertfordshire; which was originally a College of Bonhommes, and, after the Dissolution of Monasteries, for a time a Royal Palace, till in the 17th year of Elizabeth it was exchanged by the Crown for another estate, and, passing through several hands, was at length sold to THOMAS LORD ELLESMERE, in the 2d year of James I. Since that time it has continued in this noble Family, and is now a residence of the great and patriotic DUKE OF BRIDGEWATER, the "FATHER OF INLAND NAVIGATION:" who has raised to himself a monument in the hearts of his countrymen, that will last as long as praise is paid to public spirit, and to modest worth; and whose name will descend to the latest posterity, high in the illustrious roll of those benefactors to mankind,

"Inventas—qui vitam excoluere per artes,

"Quique sui memores alios fecere merendo."

In his Grace's fine Collection of Pictures, the following Portraits of the EARL OF BRIDGEWATER AND HIS FAMILY are preserved at Ashridge, or at Bridgewater-House, Cleveland Court, London.

"Sir John Egerton, first Earl of Bridgewater:" at Ashridge.

"Frances [first] Countess of Bridgewater:" at Ashridge.

"John Egerton, the 2d Earl of Bridgewater, of the name of Egerton:" in the Library at Cleveland Court.

"The Lady Elizabeth Cavendish, Countess of Bridgewater, Wife to John Egerton, Earl of Bridgewater, the 2d Earl of the name of Egerton:" the companion to the preceding.

There are also whole length Pictures of the second Earl and Countess, at Cleveland Court.

p Peerage of England, ed. 1710.

q Milton had lived at Horton near Colnebrook in this county, no great distance from Ashridge. See above, Note d in p. 2. and Note d in p. 23.

r Tanner's Not. Monastic. p. 32. See also an extensive and curious Account of Ashridge Abbey in the Topographer, vol. ii. p. 131. et seq. 8vo. Lond. 1790.

s In the Marquis of Newcastle's fine book of horsemanship is a print of Charles Viscount Mansfield his eldest son, and Mr. Henry Cavendish, on horseback: the marquis and marchioness, their three daughters, and their

And there is another Portrait of the *second Earl*, in a brown silk Gown, with a lace Band, in the Tapestry Room at Cleveland Court, which perfectly 'corresponds with Chauncy's description of his person.

There is another Portrait of the *second Countess*, at Ashridge.

"*Thomas Egerton Esq.* [when a child] *2d Sonne to John Earl of Bridgewater, 1st Earl of the name of Egerton:*" in the Anti-Room at Cleveland Court. His countenance is beautiful and expressive.

There is another Portrait of him in the Billiard Gallery, at Ashridge. And in the same room, Portraits of "*Lady Alice Egerton*," and of the "*Earl of Carbery*." EDITOR.

husbands; namely, the *Earl of Bridgewater*, the Earl of "*Bollingbrooke*," and Mr. Cheyne, who are under a colonade, as spectators. Granger. Biog. Hist. 3d ed. vol. iii. p. 20.

* Mr. Warton has observed that there is a large mezzotinto print of this Earl, done in 1680, from a portrait by William Claret, an imitator of Lely, which he believed to be at Ashridge. The ingenious writer in the Topographer, vol. ii. p. 141, remarks that "*This picture is not now at Ashridge*," and "*suspects that it is the very one which is at St. Alban's, in Kent, the seat of W. Hammond, Esq. (a descendant of the Earl.) That picture exactly answers the description of the Earl's person by Chauncy*," I have seen the picture at the Grey-Friars, Canterbury, another residence of this friendly and hospitable gentleman, and have noticed the same agreement of the painter and historian, as I have observed above. However, Mr. Warton had perhaps been informed that the print was copied from the portrait in the Duke of Bridgewater's collection, and has probably made no other mistake, than that of naming Ashridge instead of Cleveland Court.

HENRY LAWES.

HENRY LAWES, who composed the music for *Comus*, and performed the combined characters of the *Spirit* and the shepherd *Thyrsis* in this drama, was the son of Thomas Lawes a vicar-choral of Salisbury cathedral. He was perhaps at first a choir-boy of that church. With his brother William, he was educated in music under Giovanni Coperario, (supposed by Fenton in his Notes on Waller to be an Italian,^b but really an Englishman under the plain name of John Cooper) at the expence of Edward earl of Hertford. In January, 1625, he was appointed Piftoler, or Epiftoler,^c of the royal chapel; in November follow-

^a See his DEDICATION to Lord Brackley, p. 2. and *Comus*, v. 85. ED.

^b Dr. Boyce, in his account of *Lawes* and his brother, CATH. MUSIC. vol. ii. and Mr. Granger in his Biog. Hist. vol. ii. call Coperario an Italian. Cooper, having travelled into Italy, italianized his name. EDITOR.

^c This Officer, before the Reformation, was a Deacon; and it was his business to read the Epistle at the altar. WARTON.

ing he became one of the Gentlemen of the choir of that chapel; and soon afterwards, clerk of the cheque, and one of the court-musicians to king Charles the first.^d

In 1633, in conjunction with Simon Ives, he composed the music to a Mask presented at Whitehall on Candlemas-night by the gentlemen of the four Inns of court, under the direction of such grave characters as Noy the attorney-general, Edward Hyde afterwards earl of Clarendon, Selden, and Bulstrode Whitlock. Lawes and Ives received each one hundred pounds as composers; and the whole cost, to the great offence of the puritanical party, amounted to more than one thousand pounds. In Robert Herrick's *HESPERIDES*, or Poems, are three or four Christmas Odes, sung before the king at Whitehall, composed by Lawes, edit. Lond. 1648. 4to. p. [ad. calc.] 31. seq. And in the same collection, there is an Epigram To Mr. HENRY LAWES, the excellent Composer of his Lyricks, by which it appears that he was celebrated no less as a vocal than an instrumental performer, *ibid.* p. 326.

Touch but the lre, my Harrie, and I heare
From thee some raptures of the rare *Gotiere*;
There, if thy voice commingle with the string,
I heare in thee the rare *Laniere* to sing,
Or curious *Wilson*, &c.—

Lawes, in the Attendant Spirit, sung the last Air in *COMUS*, or all 'the lyrical part to the end, from v. 958. He appears to have been well acquainted with the best poets, and the most respectable and popular of the nobility, of his times. To say nothing here of Milton, he set to music all the Lyrics in Waller's *POEMS*, first published in 1645, among which, is an ODE addressed to Lawes, by Waller, full of high compliments. One of the pieces of Waller was set by Lawes in 1635. He composed the *SONGS*; and a Masque, in the *POEMS* of Thomas Carew. See third edit. 1651, p. ult. The Masque was exhibited in 1633. In the title page to *COMEDIES*, *TRAGI-COMEDIES*, and other *POEMS*, by William Cartwright, published in 1651, but written much earlier, it is said, that the "Ayres and songs were set by Mr. " Henry " Lawes," and Lawes himself has a commendatory poem prefixed, inscribed, "To the memory of my most deserving and

^d The King the twenty-first day of August 1632, grants to Henry Lawes to be one of his Majestie's Musicians for the Lutes and Voices, during pleasure. Rymer Fœd. vol. xix. p. 432. EDITOR.

^e So Sir John Hawkins says in his *Hist. of Music*. vol. iv. p. 50. But William Lawes is said to have been the joint-composer with Ives, by Langbaine; and by Mr. Warton himself in his *Hist. of Eng. Poetry*, 2d. ed. vol. ii. p. 399. The Mask was entitled the TRIUMPH OF PEACE, and the author was the celebrated James Shirley. It appears in the Words of the Mask, published by the author, that William Lawes and Ives composed the music. See Dr. Burney's *Hist. of Music*. vol. iii. p. 371. note. It was performed on the 3d of February. The expence amounted to two thousand pounds. EDITOR.

^f However, see the Ashridge MS. Appendix No. II. EDITOR.

^g H. Lawes himself was no bad poet, as Mr. Warton says in his note on

"peculiar friend, Mr. William Cartwright." See Note on Com. v. 86. The music to Lovelace's *AMARANTHA*, a Pastoral, is by Lawes. Wood, *ATH. OXON.* ii. 229. He published "AYRES and DIALOGUES for one, two, and three voyces, &c. Lond. 1653." fol. They are dedicated to Lady Vaughan and Carbery, who had acted the *Lady* in *COMUS*, and to her sister Mary, Lady Herbert of Cherbury. Both had been his scholars in music. "To the Right Honorable the two most excellent SISTERS, ALICE, Countesse of Carbery, and MARY, Lady Herbert of Cherbury and Castle-island, daughters to the Right Honorable John, Earle of Bridgewater, Lord President of Wales, &c.—" "No sooner I thought of making these publick, than of inscribing them to your Ladiships, most of them being composed, when I was employed by your ever honoured parents to attend your Ladishipp's education in musick: who (as in other accomplishments fit for persons of your Quality) excelled most ladies, especially in Vocall Musick, wherein you were so absolute, that you gave life and honour to all I fet and taught you; and that with more Understanding, than a new Generation^b [of composers]

Com. v. 86. I will add a little poem by Lawes, taken from his First Book of Ayres, with which the reader may not be displeased.

"No Constancy in Man."

"Be gone, be gone thou perjur'd Man,
And never more return,
For know that thy Inconstancy
Hath chang'd my Love to Scorn:
Thou hast awak'd me, and I can
See clearly ther's no Truth in Man.

2.

My Love to thee was chaste and pure,
As is the Morning dew,
And 'twas alone like to endure,
Hast thou not prov'd untrue;
But I'm awak'd, and now I can
See clearly ther's no Truth in Man.

3.

Thou mayst perhaps prevail upon
Some other to beleive thee,
And since thou canst love more than one,
Ne'er think that it shall grieve me;
For th' hast awak'd me, and I can
See clearly ther's no Truth in Man.

4.

By thy Apostasie I find
That Love is plac'd amiss,
And can't continue in the mind
Where Vertue wanting is:
I'm now resolv'd, and know there can
No constant Thought remain in Man." EDITOR.

^b Perhaps alluding not to the *composers*, but (as is noticed in the *Topographer* vol. ii. p. 151.) to the *fanatics* of those times, who considered Music as an unchristian recreation. See also the Dedication of his Third Book of Ayres 1658 to Lord Colrane, in which he says—"I with those who so warmly *praise the Common Benefit*, would not take upon them to mend the world, till

"pretending to Skil, (I dare say) are capable of." [See *COM. v. 85. And the Note.*] The words of the numerous songs in this work, are by some of the most eminent poets of the time. A few young noblemen are also contributors. The composers are not only Henry and William Lawes, but Wilfon, Colman, Webb, Lanier, &c. One of the pieces by H. Lawes, is a poem by John Birkenhead, called an "Anniversary on the Nuptials of John, Earl of Bridgewater, Jul. 22, 1642." See *WOOD, ATH. OXON. ii. 640.* This was the young Lord Brackley, who played the *First Brother* in *COMUS*, and who married Elizabeth, daughter of William, Duke of Newcastle. Another is the *COMPLAINT OF ARIADNE*, written by Cartwright, and printed in his *POEMS*, p. 238. [See *MILTON'S SONN. xiii. 11.*] For a composition to one of the airs of this piece, which gained excessive and unusual applause, Lawes is said to be the first who introduced the Italian style of music into England. In the Preface he says, he had formerly composed airs to Italian and Spanish words: and, allowing the Italians to be the chief masters of the musical art, concludes that England has produced as able musicians as any country of Europe, and censures the prevailing fondness for Italian words.¹ To this Preface, among others, are prefixed Waller's verses abovementioned; and two copies by Edward and John Philips, Milton's nephews. There are also "Select AYRES and DIALOGUES to sing to the Theorbo-lute, or Bass-viol, composed by Mr. Henry Lawes, late servant to his Majesty in his publick and private Musicke, and other excellent masters. The second Book. Lond. Printed by W. Goodbid for John Playford, and to be sold at his shop in the

"they have some call to it. This my Profession (as well as others) may fairly complain of; for none judge so severely on us and our labours, as they who were never born to be Musicians." EDITOR.

¹ I presume Mr. Warton means "Select Ayres and Dialogues by Dr. Wilfon, Dr. Colman, Mr. Henry Lawes, and others: Printed 1652:" a year before Lawes's *first Book of Ayres* (which neither in the title, nor in the preface mentions these co-adjutors) was published. This *first book* was printed in 1653, the *second* in 1655, the *third* in 1658. To the *second* are prefixed two Copies of Verses by "John Wilfon Doctor in Musick," and "Charles Colman Doctor in Musick," addressed to Lawes on his *Ayres*. EDITOR.

^k See the preceding *Account of Lord Bridgewater, &c.* p. 26.

^l "To make them sensible of this ridiculous humour, I took a Table or Index of old Italian Songs, and this Index (which read together made a strange medley of Nonfence) I set to a varied Ayre, and gave out that it came from Italy, whereby it hath passed for a rare Italian Song. This very Song I have now here printed." Preface to his *First Book of Ayres*. Again, "But (to meet with this humour of *lusting after Novelities*) a friend of mine told some of that company" [who had concluded, that the songs to which Lawes had set Italian words, were of Italian birth], "That a rare new Book was come from Italy, which taught the reason why an Eighth was the sweetest of all Chords in Musick; because, (said he) Jubal who was the Founder of Musick was the Eighth man from Adam; and this went down as current as my Songs came from Italy." Pref. to his *Second Book of Ayres*. He has also set to Music the first Ode of Anacreon, both in Greek and Roman characters, and another Ode in Roman characters only, by way of keeping up the humour for *sweetness*. Ep.

"Temple near the Church-dore, 1669." Here is the SONG, called "*The Earl to the Countess of Carbery*." Compare WOOD, *ATH. OXON.* ii. F. p. 59. Besides his Psalms, printed for Moseley, 1648, in conjunction with his brother William, and to which Milton's thirteenth SONNET is prefixed, *To Mr. H. Lawes on the publishing his Aires*, dated in the Trinity manuscript, Febr. 9, 1645, Lawes composed tunes to Sandys's admirable PARAPHRASE of the Psalms, first published in 1638. I know not, if any of these Psalm-tunes were ever "popular: but Lawes's seventy-second Psalm was once the tune of the chimes of St. Lawrence Jewry. WOOD says, that he had seen a poem written by Sir Walter Raleigh, "which had a musical composition of two parts set to "it by the incomparable artist Henry Lawes." *ATHEN. OXON.* ii. p. 441. num. 510. See also vol. i. F. p. 194. More of Lawes's works, are in the Treasury of Musick, 1669. In the Musical Companion, 1662. In Tudway's Collection of British Music. And in other old and obsolete musical miscellanies.*

Cromwell's usurpation put an end to Masks and Music: and Lawes being dispossessed of all his appointments, by men who despised and discouraged the elegancies and ornaments of life, chiefly employed that gloomy period in teaching a few young ladies to sing and play on the lute. Yet he was still greatly respected; for before the troubles began, his irreproachable life, ingenuous deportment, engaging manners, and liberal connections, had not only established his character, but raised even the credit of his profession. WOOD says, that his most beneficent friends during his sufferings for the royal cause, in the rebellion and afterwards, were the ladies ALICE and MARY, the Earl of Bridgewater's daughters, before mentioned. MSS. Mus. ASHMOL. D. 17. p. 115. 4to. But in the year 1660, he was restored to his places and practice; and had the happiness to compose the coronation anthem for the exiled monarch. He died in 1662, and was buried in Westminster abbey. Of all the testimonies paid to his merit by his contemporaries, Milton's commendation, in the thirteenth SONNET and in some of the speeches in *COMUS*, must be esteemed the most honourable. And Milton's praise is likely to be founded on truth. Milton was no specious or occasional flatterer; and, at the same time, was a skilful performer on the organ, and a judge of music. And it appears probable, that even throughout the rebellion, he had continued his friendship for Lawes; for long after the King was restored, he added the SONNET to LAWES in the new edition of his Poems, printed under his own eye, in 1673. Nor has our author only complimented Lawes's excellencies in music. For in *COMUS*, having said that Thyrsis with

* See before, p. 32, note c.

• They were "set for private Devotion." EDITOR.

• See other testimonies in Langbaine's *Dramatic Poets*, ed. 1691. p. 108, 111, and 494. and K. Philips's *Poems*, 1628. Fol. B. 35. EDITOR.

his *soft pipe*, and *smooth-dittied song*, could *still* * the *rearing winds*, and hush the *waving woods*, he adds, v. 88.

—Nor of less *faith*.

And he joins his *worth* with his *skill*, SONN. xiii. v. 5.

In 1784, in the house of Mr. Elderton, an attorney at Salisbury, I saw an original portrait of Henry Lawes on board, marked with his name, and, “*ætat. suæ 26, 1626.*” This is now in the bishop’s palace at Salisbury. It is not ill painted; the face and ruff in tolerable preservation; the drapery, a cloak, much injured. * Another in the Music-School at Oxford; undoubtedly placed there before the rebellion, and not long after the institution of that school, in 1626, by his friend Dr. William Heather, a gentleman of the royal chapel. And among the mutilated records of the same School, is the following entry; “Mr. Henry Lawes gentleman of his Majesty’s Chapell royall, and of his private musick, gave to this School a rare Theorbo for singing to, valued at with the Earl of Bridgewater’s crest in brasse just under the finger-board, with its case: as also a sett of” The Earl of Bridgewater is the second Earl JOHN, who acted the part of the *First Brother* in *COMUS*, being then Lord Brackley.

HENRY’S brother WILLIAM, a composer of considerable eminence was killed in 1645, at the siege of Chester: and, it is said, that the King wore a private mourning for his death. Herrick has commemorated * his untimely fate, which suddenly silenced *every viol, lute, and voyce*, in a little poem *Upon Mr. William Lawes the rare Musician*. HESPERID. ut supr. p. 341. Of William’s separate works, there are two bulky manuscript volumes in score, for various instruments, in the Music School at Oxford. In one of them, I know not if with any of Henry’s intermixed, are his original compositions for *Masks* exhibited before the king at Whitehall, and at the Inns of court. Most of the early musical treasures of that School, were destroyed or dispersed in the reign of fanaticism; nor was the establishment, which flourishes

† The same compliment is paid to him by J. Harington, whose Verses are prefixed, among others, to the “*Choice Psalms*” 1648, and immediately precede the celebrated Sonnet of Milton:

“*To chaine wilde Winds, calme raging Seas, &c.*”

And by J. Phillips, in his Verses, prefix’d to Lawes’s First Book of Ayres:

“*To calme the rugged Ocean, and assuage*

“*The horrid tempests in their highest rage,*

“*To tame the wildest Beasts, to still the winds, &c.*” EDITOR.

‡ The picture in the Music School was given by himself. See Gutch’s Wood’s Annals, Univ. Ox. vol. ii. p. 891. EDITOR.

§ At the end of the “*Choice Psalms*” 1648, are several Elegies to the Memory of William Lawes; viz. by H. Lawes, Dr. Wilson, John Taylor, John Cob, Captain Foster, John Jenkins, John Hilton, and Simon Ives; the last of whom quaintly calls him

Generall of the Forces all

In Europe that were manfull. EDITOR.

with great improvements under the care and abilities of the 'present worthy Professor, effectually restored till the year 1665.'

* This was Dr. Philip Hayes, who died suddenly in 1797. The taste and abilities of the worthy Professor will be remembered, as long as sensibility shall be affected by strains of tenderness and sweetness. Of his generous temper, as well as of his attention to his office, the following memorial is an eminent testimony, and not foreign to the text.

"In 1780, Dr. PHILIP HAYES, Professor of Music, anxiously wishing to have the *Music School* made more commodious, consulted Mr. Wyatt about a plan for that purpose. The design furnished by this ingenious architect (in which the Orchestra was arranged according to the directions of the Professor) he requested his friend Dr. George Horne (President of St. Mary Magdalen College, and then Vicechancellor) to lay before a meeting of the Heads of Houses and Proctors; who approved it altogether, and promised fifty pounds towards the execution of it. In consequence of so great encouragement, the proposed alterations were begun and completed during the long Vacation of the same year, and the School was opened in December with a Lecture for Michaelmas Term,

"To defray the expence of these improvements (exclusive of the fifty pounds above mentioned) Dr. Hayes soon afterwards obtained leave from the new Vicechancellor, Dr. Samuel Dennis (President of St. John Baptist's College) for three Choral-Concerts in the Theatre at the next Commemoration. One of them (the sacred Oratorio of Prophecy) was composed by the Professor himself: and as they were all attended by a numerous company, and as some of the Performers, in compliment to the occasion, assisted either gratis or on moderate terms, he was not only enabled out of the clear profits to pay the whole debt, to the amount of two hundred and fifty three pounds, eighteen shillings; but had also a small balance remaining in his favour. He at his own cost furnished the Orchestra with stuff seats and stools, and the Orchestra window with a large Venetian blind. Drs. Burney and Dupuis also very liberally gave each five guineas; which purchased an entire set of forms for the area.

"The Bookcases are no less useful than ornamental: they contain the Founder's collection, and subsequent donations; as well as the Exercises of Proceeders to Musick Degrees. Indeed the whole School, in its present state, is at once elegant and convenient. The niche on the left of the door is appropriated to the three Magistrates of the University; the gallery to ladies, strangers, and the higher order of Academics; and the area to Masters and Students.

"When their Majesties visited Oxford in 1785, the Professor had the honour of kissing hands in the very room thus modernized by his means.

"He gave also to the School, in which they are now placed, many pictures of eminent Musicians, and some busts." Gutch's Wood's Annals of Univ. Ox. vol. ii. p. 888. 892. 4to. 1796. EDITOR.

* I find the following injunction from Cromwell's Vice-chancellor and delegates, dated April 3, 1656. "Whereas the Musick Lecture usually read in the *Vesperis Comitiorum*, [in this School] is found by experience to be altogether uselesse, noe way tending to the honour of the university, or the furtherance of any literature, but hath been an occasion of great dishonour to God, scandall to the place, and of many evils: It is ordered by the delegates that it be utterly taken away." MS. ACTA Delegator. Univ. Oxon. ab ann. 1655. sub. ann. 1656. Yet soon afterwards the following order occurs under the same year. "Concerning the Musick Lecture, it was approved by the Delegates, that Instruments bee provided according to the will of the founder: and Mr. Proctor bee desired to goe to the President and Fellows of S. Johns for the gift or loan of their Chaire-organ." And afterwards it is ordered under 1657, that the musick books of the School, which had been removed by one Jackson, a

I have purposely reserved what I had to say particularly about Lawes's *Comus*, with a few remarks on the characteristic style of his music, to the end of this Note. Peck asserts, that Milton wrote *Comus* at the request of Lawes, who promised to set it to music. Most probably, this *Mask*, while in projection, was the occasion of their acquaintance, and first brought them together. Lawes was now a domestic, for a time at least, in Lord Bridgewater's family, for it is said of *Thyrsis* in *Comus*, v. 85.

That to the *service* of this house belongs,
Who with his soft pipe, &c.

And, as we have seen, he taught the Earl's daughters to sing, to one of whom, the Lady ALICE, the SONG to ECHO was allotted. And Milton was a neighbour of the family. It is well known, that Lawes's Music to *COMUS* was never printed. But by a manuscript in his own hand-writing it appears, that the three SONGS, SWEET ECHO, SABRINA FAIR, and BACK SHEPHERDS BACK, with the lyrical Epilogue, "To the Ocean now I fly," were the whole of the original musical compositions for this drama. I am obliged to my very ingenious friend, the late Doctor William Hayes, Professor of Music at Oxford, for some of this intelligence. Sir John Hawkins has printed Lawes's song of SWEET ECHO with the words, *HIST. MUS.* vol. iv. p. 53. So has Dr. Burney. One is surprised that more music was not introduced in this performance, especially as Lawes might have given further proofs of the vocal skill and proficiency of his fair scholar. As there is less music, so there is less machinery, in *COMUS*, than in any other mask. The intrinsic graces of its exquisite poetry disdained assistance.

For a composition to one of the airs of Cartwright's *ARIADNE*, mentioned above, Lawes, as I have before incidentally remarked, is said to have introduced the Italian style of music into England: and Fenton, in his Notes on Waller, affirms, that he imparted a *softer mixture of Italian airs* than was yet known. This perhaps is not strictly or technically true. Without a rigorous adherence to counterpoint, but with more taste and feeling than the pedantry of theoretic harmony could confer, he communicated to verse an original and expressive melody. He exceeded his predecessors and contemporaries, in a pathos and sentiment, a simplicity and propriety, an articulation and intelligibility, which so naturally adapt themselves to the words of the poet. Hence, says our author, *SONN.* xiii. 7.

To after age thou shalt be writ the man
That with *smooth air* could *humour* best our tongue.

musician and royalist, should be restored, and the stipend duly paid to the professor Dr. Wilson. This institution, however, languished in neglect and contempt till the Restoration; and for this slight support, I suspect, was solely indebted to the interposition of Dr. Wilkins, one of the Delegates, Cromwell's Warden of Wadham College, a profound adept in the occult sciences, and a lover of music on philosophical principles. WATSON.

Which lines stand thus in the manuscript,
 To after age thou shalt be writ the man
 That didst *reform thy art*.

And in *Comus*, Milton praises his "*soft pipe, and smooth-dittied song*," v. 86. One of his excellencies was an exact accommodation of the accents of the music to the quantities of the verse. As in the *SONNET* just quoted, v. 1. seq.

Harry whose *tuneful and well measur'd song*
 First taught our English music how to *span*
 Words with just *note and accent*, not to scan
 With Midas ears, committing short and long.

Waller joins with Milton in saying, that other composers admit the poet's sense but *faintly* and *dimly*, like the rays through a church window of painted glass: while his favourite Lawes

—Could truly boast,
 That not a *syllable is lost*.

And this is what Milton means, where he says in the *SONNET* so often cited, "*Thou honour'st verse*," v. 9. In vocal execution, he made his own subservient to the poet's art. In his tunes to Sandys's *Psalms*, his observance of the rhythmus and syllabic accent, an essential requisite of vocal composition, is very striking and perceptible; and his strains are joyous, plaintive, or supplicatory, according to the sentiment of the stanza. These *Psalms* are for one finger. The solo was now coming into vogue: and Lawes's talent principally consisted in songs for a single voice; and here his excellencies which I have mentioned might be applied with the best effect. The *SONG TO ECHO* in *Comus* was for a single voice, where the composer was not only interested in exerting all his skill, but had at the same time the means of shewing it to advantage; for he was the preceptor of the lady who sung it, and consequently must be well acquainted with her peculiar powers and characteristical genius. The poet says, that this song, "*rose like a steam of rich-distilled perfumes, and stole upon the air, &c.*" v. 555. Here seems to be an allusion to Lawes's *new manner*; although the lady's voice is perhaps the more immediate object of the compliment. Perhaps this song wants embellishments, and has too much simplicity, for modern critics, and a modern audience. But it is the opinion of one whom I should be proud to name, and to which I agree, that were Mrs. Siddons to act the Lady in *Comus*, and sing this very simple air, when every word would be heard with a proper accent and pathetic intonation, the effect would be truly theatrical. Another excellent judge, of consummate taste and knowledge in his science, is unwilling to allow that Lawes had much address in adapting the accents of the music and the quantities of the verse. He observes, that in this *SONG TO ECHO* a favourable opportunity was suggested to the musician for instrumental iterations, of which he made no use: and that, as the words have no accompaniment but a dry bass, the notes

were but ill calculated to *awaken* Echo however *courteous*, and to invite her to *give an answer*. Burney's *HIST. MUS.* vol. iii. ch. vii. pp. 382. 383. 384. 393. It is certain, that the words and subject of this exquisite song, afford many tempting capabilities for the tricks of a modern composer.

Mr. Mason has paid no inconsiderable testimony to Lawes's music, in encouraging and patronising a republication of his Psalm-tunes to Sandys's *PARAPHRASE*, with *Variations*, by the ingenious Mr. Matthew Camidge of York cathedral. From the judicious Preface to that work written by Mr. Mason, I have adopted, and added to what I had hazarded on the subject in my last edition, many of these criticisms on Lawes's musical style. Lawes has also received another tribute of regard from Mr. Mason: in Lawes's *SONG TO ECHO*, he has very skilfully altered or improved the bass, and modernised the melody. WARTON.

Of the *MUSIC* for *COMUS*, the *SONG*, *SWEET ECHO*, is the only part with which the Public have been presented. I have been informed, that this Song was taken from Henry Lawes's manuscript book of Songs, which was one of the musical rarities belonging to the late Reverend and learned William Gostling, Minor Canon of Canterbury; in the Catalogue of whose Collection, which (after the death of its worthy possessor) was sold by Auction in London on the 26th and 27th of May 1777, No. 59, of the First Day's Sale, exhibits the following information: "Lawes's Henry, Ayres and Dialogues, with his Head, 1653—" "Lawes's Henry, 274 Songs, MS. and William Lawes's Collection of Songs, MS. N. B. *These Songs of Henry and William Lawes are severally in their own hand-writing: In the former are the Songs in the Masque of Comus, as set by the Author, at the request of Milton, for the original Performance thereof at Ludlow Castle.*" The note subjoined, with many others also in the Catalogue, is said to be taken from Sir John Hawkins's *History of Music*. The lot was sold for forty-five shillings, but to whom I have yet to learn.

From this manuscript Mr. Warton's account of the music for *Comus* may probably have been derived. See before, p. 43. See also Sir John Hawkins's *HIST. OF MUSIC*, vol. iv. p. 52, where it is said, that the two Songs, "*Sweet Echo*," and "*Sabrina fair*," with three other passages selected for the purpose, "*Back Shepherds back*," "*To the Ocean now I fly*," and "*Now my task is smoothly done*," were the whole of the original music for *Comus*: to which account Dr. Burney adds, that besides the music for the

* The unparalleled collection of scarce and valuable Music, as well manuscript as printed, which was thus offered to the public, had been the joint accumulation of Mr. Gostling, and his eminent father the Reverend John Gostling, Minor Canon of Canterbury, Sub-Dean of St. Paul's, and Prebendary of Lincoln.

MEASURE, between verses 144 and 145, and the "SOFT MUSIC" prescribed before verse 659, we are told after verse 889, that "Sabrina rises, attended by Water-Nymphs, and sings *By the rushy-fringed bank, &c.*" And before verse 966 it is said "This SECOND SONG presents them to their father and mother." So that though no more of the Original Music is to be found, than that *said* to subsist in the composer's own hand-writing, yet more seems to have been produced, even by Milton's own direction. HIST. OF MUSIC. vol. iii. p. 382.

Mr. Warton has not noticed that division of the lyrical Epilogue into two compositions, which both the historians of Music have represented. These compositions were originally unconnected; for the drama appears to have opened with the former, beginning "*From the Heavens*" instead of "*To the Ocean*," as it closed with the latter, "*Now my task is smoothly done*." Having been informed by the Reverend Francis Henry Egerton, that Dr. Philip Hayes was in possession of the Music of COMUS in Lawes's own hand-writing, I wrote to the Doctor, and was favoured with an answer, dated Feb. 8. 1797, from which I extract the following account, relating to this original manuscript: "Henry Lawes has written before the Songs in Comus, *The 5 Songs followinge were sett for a Maske* presented at Ludlo Castle, before the Earle of Bridgewater, Lord President of the Marches. October 1634.

"1st Songe. *From the Heavens now I fly* [which ends]

"*Where many a Cherub softly reposes.*

"2^d. *Sweet Echo.*

"3^d. *Sabrina fayre.*

"4th. } *Back Shepherds Back.*

"2^d part: } *Noble Lord and Lady bright.*

"5th. *Now my taske is smoothly done,*

I can flye, or I can run.

"No such Song appears, as *To the Ocean now I fly*. I fear none of the intermediate INSTRUMENTAL STRAINS are recoverable. "I have none of them in the manuscript before me." This is a remarkable difference from the preceding accounts of the Music; but, remarkable as it is, it perfectly agrees with the Ashridge manuscript of the Mask. See APPENDIX No. II.

The Songs for Comus might not have been copied into Lawes's miscellaneous collection, till they had been adapted to the alterations made by the poet. The first Song, "*From the Heavens*," was then transferred to the Epilogue; but the last, "*Now my task, &c.*" appears to have remained unaltered, although the poet's emendation is, "*But now my task is smoothly done*."

To Dr. Philip Hayes's curious intelligence his observations as well on *the music for Comus*, as on *the general merit of Lawes*,

* It is remarkable, that *Soft Music* is neither prescribed in the Ashridge nor in the Cambridge MS.

would have been added, if his death had not prevented the fulfilment of the promise, which he had made to the editor.—His observations might probably have discussed the contradictory assertions of Mr. Warton and Dr. Burney. For the attainments which are so elegantly ascribed to Lawes by the former, are strongly denied by the latter. "Most of the productions of this celebrated musician are languid and insipid, and equally devoid of learning and genius." *HIST. OF MUSIC.* vol. iii. p. 379. Yet, in a preceding page, the learned historian acknowledges, that "bad as the Music of Lawes appears to us, it seems to have been *genuinely admired* by his contemporaries in general." Lawes was commended, indeed, both by poets and musicians. Granger significantly calls him the *Purcell* of his time.

To those eminent poets, some of whose productions, it has been mentioned, he set to music, may be added Ben Jonson, Randolph, and Sir William Davenant. Among the noblemen and gentlemen, whose poetical talents had been exerted for his use, were the Earl of Winchelsea, the Earl of Pembroke, the Earl of Bristol, Lord Broghill, Sir Edw. Dering, Sir Chris. Nevill, Sir John Mennes, Sir Patrick Abercromby, Sir Charles Lucas, Francis Finch, Esq. Mr. H. Noel son of Lord Viscount Cambden, Mr. T. Cary son of the Earl of Monmouth, Mr. C. Raleigh son of Sir Walter Raleigh, Mr. H. Harrington son of Sir Henry Harrington, Mr. Hen. Bathurst, Mr. Tho. Stanley, Mr. Aurelian Townsend, Mr. M. Clifford, and Mr. H. Reynolds. Many of the Songs written for Lawes, never appeared but with the Music; yet they deserve to be better known.

Sir John Hawkins has observed, that the use of bars in Music "is not to be traced higher than 1574, and it was not till some time after, that the use of them became general. Barnard's Cathedral Music, printed in 1641, is without Bars, but they are found throughout in the Ayres and Dialogues of Henry Lawes,

z Biog. Hist. 3d ed. vol. iii. 365. y See his "*Books of Ayres.*"

u Wood says, that this Nobleman "was endowed with a poetical geny, as by those amorous and not inelegant Ayres and Poems of his composition doth evidently appear; some of which had musical notes set to them by *Henry Lawes* and *Nich. Lanere.*" *Ath. Ox.* 2d ed. vol. i. 546.

a He was author of several poems. See Walpole's Catalogue of Noble Authors, "*John Digby, Earl of Bristol.*"

b His *Second Book of Ayres* is dedicated to Lady Dering. "The Songs which fill this Book," he says, "have receiv'd much lustre by your excellent performance of them; and (which I confesse I rejoice to speak of) some which I esteeme the best of these *Ayres*, were of your own Composition, after your Noble Husband was pleas'd to give the Words."

c Sir John "was always poetically given." See more of him and his poetry in Wood's *Ath. Oxon.* vol. ii. 482.

d Finch, says Wood, left "several pieces behind him, wherein he falls not short of the best of Poets." *Faust.* vol. i. 59.

e He wrote the words in *Tempe Restored*, a Mask, presented before Charles I. by the Queen and fourteen of her ladies on Shrove-tuesday 1631. See Baker's *Biog. Dram.* ed. 1782. p. 366.

"published in 1653. From whence it may be conjectured, that
 "we owe to Lawes this improvement." HIST. OF MUSIC, vol. iii.
 p. 518. Mr. Mason, in his admirable ESSAY ON CATHEDRAL
 MUSIC, first prefixed to a "Collection of the Words of Anthems"
 published in 1782, and reprinted with some additions in his
 "Essays historical and critical on English Church Music" pub-
 lished in 1795, gives this valuable comment on the preceding
 passage: "This Henry Lawes was the friend of Milton, and set
 "the songs in his COMUS. He found, I imagine, the use of bars
 "more necessary to mark the time of his 'Ayres, than to span
 "the just accent and quantity of his words. By the well-known
 "SONNET, which this Poet addressed to him, we are to conclude,
 "that he thought him the first English Composer, who attended
 "to this point; for he there says that his

———"tuneful and well-measured song
 "First taught our English music how to span
 "Words with just note and accent, not to scan
 "With Midas ears, committing short and long.

"And if Milton, who was certainly a competent judge, is allowed
 "to have spoken truth on this occasion, it is left with the lovers
 "of very ancient Music to set their own value on that of the
 "16th and part of the 17th Century." ESSAYS, &c. p. 149.
 ed. 1795.

The republication of Lawes's Psalm-tunes to Sandys's PARA-
 PHRASE was promoted by Mr. Mason, as a proper tribute to that
 musical merit, which he was too well qualified to over-rate. Of
 Lawes's Psalms it has been said, however, that "they never were
 "adopted by any vociferous fraternity, or admitted into the pale
 "of a single country church, that I have been able to discover,
 "since they were first printed. The 72d Psalm set by H. Lawes
 "has, indeed, long had the honour of being jingled by the chimes
 "of St. Lawrence Jewry, six times in the four and twenty hours,
 "in a kind of *"Laus perpetua."* Dr. Burney, HIST. OF MUSIC,
 vol. iii. p. 388. Perhaps the honour of being jingled on the chimes
 may seem to vindicate his 72d Psalm, at least, from the supposi-
 tion of unpopularity in its own days; unless indeed the undiscern-
 ing Parishioners of St. Lawrence Jewry gave it more than
 "honour due," and "admitted" an unworthy member to the
 jingling "crew" of chimes.

Of the CHOICE PSALMS Lawes relates, that "they had been
 "often heard, and well approved of, chiefly by such as desire to

† His "Choice Psalms," printed in 1648, are without bars.

§ ——— In his breast each soft affection dwelt
 That love and friendship know; each sister art,
 With all that Colours, and that Sounds impart,
 All that the Sylvan theatre can grace,
 All in the soul of MASON "FOUND THEIR PLACE!"

Pursuits of Literature. P. iv. ver. 560. 2d ed.

|| Lawes's brother, in one of the Elegies on his death at the end of the
 "Choice Psalms," is called "the law of our nation."

"joyne Musick with Devotion;" and he modestly adds, that "he had been much importuned to send them to the Presse, and should not easily have been perswaded to it now, (especially in these dissonant times) but to doe a Right (or at least to shew his Love) to the Memory of his Brother, unfortunately lost in these unnaturall Warres; yet lyes in the Bed of Honour, and expir'd in the Service and Defence of the King his Master."

He compos'd the Musick also to "SELECT PSALMES OF A NEW TRANSLATION, to be sung in VERSE and CHORUS of *five* Parts, with *Symphonies* of *Violins*, *Organs*, and other Instruments, Novemb. 22. 1655." The Translation is printed on a single quarto sheet. The name of the translator is not mentioned. It is probable, that these Select Psalms were privately printed for the Earl of Bridgewater's Chapel. The Psalms translated are the xxth civth cxxxviith part of the lvith and part of the cxith. I will give an extract from the cxxxviith Psalm, which exhibits an easy and pleasing verification.

1.

"Sitting by the streams that glyde
Down by *Babel's* Towing wall,
With our teares we fill'd the Tyde,
Whilst our mindfull thoughts recall
Thee, O SION, and thy Fall!

2.

Our neglected Harps unstrung,
Not acquainted with the hand
Of the skilfull Tuner, hung
On the Willow Trees that stand
Planted in the Neighbour Land.

3.

Yet the spightfull Foe commands
Songs of Mirth, and bids us lay
To dumb Harps our captive hands,
And (to scoffe our sorrows) say,
Sing us some sweet Hebrew Lay.

4.

But (say we) our holy Strain
Is too pure for Heathen Land,
Nor may we our Hymns prophane,
Or tune either Voice or Hand^k
To delight a Savage Band.

¹ I found them in one of the various publications by Lawes, which have been obligingly procured for me, from the Duke of Bridgewater's Library at Althridge, by Mr. Egerton.

^k Here is a favourite expression of Milton. See ARCADES. v. 77.

"If my inferior *band* or *voice* could hit

"Inimitable sounds."

PAR. REG. B. I. 171. "the *band* sung with the *voice*." Again, B. iv. 255.
"numbers hit by *voice* or *hand*."

5.
 Holy *Salem*, if thy Love
 Fall from my forgetfull heart,
 May the skill by which I move
 Strings of Musick, tun'd by Art,
 From my 'wither'd Hand depart.

6.
 May my speechlesse Tongue give sound
 To no Accent, but remain
 To my prison Roof fast bound;
 If my sad Soul entertain
 Mirth till Thou rejoice again."

Milton's commendation of Lawes has been considered by the accomplished historian of Music in a light unfavourable both to the poet, and to the musician. "It would be illiberal," he says, "to cherish such an idea; but it *does* sometimes seem as if the "twin-sisters, Poetry and Music, were mutually jealous of each other's glory: *the less interesting my sister's offspring may be*, says Poetry, *the more admiration will my own obtain*. Upon asking "some years ago, why a certain great prince continued to honour "with such peculiar marks of favour an old performer on the "flute, when he had so many musicians of superior abilities about "him? I was answered, *because he plays worse than himself*. And "who knows whether MILTON and Waller were not secretly "influenced by *some such consideration*? and were not more pleased "with Lawes for not pretending to embellish or enforce the sentiments of their songs; but setting them to sounds less captivating than the sense." Dr. Burney, *HIST. MUSIC*. vol. iii, p. 394. But Milton "was *no specious or occasional flatterer*; and, "at the same time, was a skilful performer on the organ, and a "judge of music." Perhaps the praise and judgement of Milton (I speak with submission) may not then be considered as the concessions of jealous superiority, or as the effusions of hasty admiration. EDITOR.

"Perhaps this emphatic expression may be derived from ST. MATTHEW. xii. 10. It may remind the reader of the eloquent Bishop Sherlock's fine allusion to the noted Miracle, which the Evangelist records. "How despihtfully do "we treat the Gospel of Christ, to which we owe that clear Light even of "Reason and Nature which we now enjoy, when we endeavour to set up Reason "and Nature in Opposition to it? Ought the *withered Hand* which Christ has "restored and made whole, to be lifted up against him?" *SERMONS*. vol. i. Disc. i. p. 15. See Doctor Blair's notice of this allusion, in his *LECTURES*: "Eloquence of the Pulpit."

"See before, p. 39.

ORIGIN OF COMUS.

IN Fletcher's FAITHFUL SHEPHERDESS, an Arcadian comedy, recently published, Milton found many touches of pastoral and superstitious imagery, congenial with his own conceptions. Many of these, yet with the highest improvements, he has transferred in *Comus*; together with the general cast and colouring of the piece. He caught also from the lyric rhymes of Fletcher, that *Dorique delicacy*, with which Sir Henry Wotton was so much delighted in the Songs of Milton's drama. Fletcher's comedy was coldly received the first night of its performance. But it had ample revenge in this conspicuous and indisputable mark of Milton's approbation. It was afterwards represented as a Mask at court, before the king and queen on twelfth-night, in 1633. I know not, indeed, if this was any recommendation to Milton; who in the *PARADISE LOST* speaks contemptuously of these interludes, which had been among the chief diversions of an elegant and liberal monarch. B. iv. 767.

— Court-amours,

Mix'd dance, and wanton MASK, or midnight ball, &c. .
And in his *Ready and easy Way to establish a free Commonwealth*, written in 1660, on the inconveniencies and dangers of readmitting *Kingship*, and with a view to counteract the noxious humour of returning to *Bondage*, he says, "a King must be adored as a demi-god, with a dissolute and haughty court about him, of vast expence and luxury, MASKS and Revels, to the debauching our prime gentry, both male and female, not in their *pastimes* only, &c." PR. W. i. 590. I believe the whole compliment was paid to the genius of Fletcher. But in the mean time it should be remembered, that Milton had not yet contracted an aversion to courts and court-amusements; and that in L'ALLEGRO, MASKS

^a The third edition of Fletcher's play was published in 1633. The first quarto was published during his life-time; the second is dated 1629, four years after his decease. See Colman's BRAUMONT AND FLETCHER, vol. iii. pp. 113. 145. The FAITHFUL SHEPHERDESS is mentioned in Davies's SCOURGE OF FOLLY, 1611. See Warton's Note on *Comus*, v. 934. EDITOR.

^b MASKS, but without any display of dramatic wit or character, may be traced back to the early part of Henry the eighth's reign; in which they were often performed by the king and his courtiers. Hollingshead and Hall, speaking of the first entertainment of this kind, relate that "the king with eleven others were disguised after the manner of *Italie*, called a MASK, a thing not seen afore in *Englands*." Mr. Warton is of opinion, that these MASKINGS most probably came to the English, if from *Italy*, through the medium of *France*. HIST. ENC. POETRY. 2d ed. vol. i. 239. note. Their chief aim at this period seems to have been, to surprise, by the ridiculous and exaggerated oddity of the visors, and by the singularity and splendour of the dresses, which the MASKERS wore. Every thing was out of nature and propriety. Ibid. vol. iii. 157. They seem to fall under that description of a MASQUERADE, ("to denote which no

are among his pleasures. Nor could he now disapprove of a species of entertainment, to which as a writer he was giving encouragement. The royal Masks, however, did not, like Comus, always abound with Platonic recommendations of the doctrine of chastity.

"better word could hardly be invented, than Γοργυιοφάρια") which is given in the singular title to a Copy of *Greek Elegiac Verses*, printed at Petersburg, in the year 1780, and address'd to Prince Potemkin;

Ἐπίγραμμα ἐν τῇ πανφαιῇ καὶ χαρμωστῇ ΓΟΡΓΥΙΟΦΑΡΙΑΣ, τῇ κατωτέρῃ ΜΑΣΚΑΡΑΔΟΣ καλεωμένης, ὅν κ. τ. λ.

This englished, *A Poem, on the splendid and delightful festivity, where they wear GORGONIAN VISORS; more commonly called A MASQUERADE, which Prince POTEMKIN celebrated, &c.* Harris's *PHIL. INQUIRIES*, Appendix, p. 567. The MASK was also frequently attended with an exhibition of some gorgeous machinery, resembling the wonders of a modern pantomime. See *HIST. ENG. POETRY*. vol. iii. 157. MASKS were probably distinguished by no other characteristics, till the reign of Elizabeth, when they assumed a dramatic form. The virtues and vices personified were admitted into them, and they exhibited a species of allegory not dissimilar to that which existed in those popular dramas, the old MORALITIES. "Even after the people had been accustomed to Tragedies and Comedies, Moralities still kept their ground: one of them intitled *The New Custom* was printed so late as 1573: at length they assumed the name of MASQUES, and, with some classical improvements, became in the two following reigns the favourite entertainments of the court." *On the Orig. of the Eng. Stage* in Percy's *RELIQUES OF ANC. POETRY*. vol. i. 140. ed. 1794. They were also the usual performances at princely nuptials, at the entertainment of foreign nobility, and at various public ceremonies, particularly at festivals by the societies of the Inns of court. Many of Ben Jonson's "MASQUES" were presented on *Twelfth-night*, it being a custom to have plays at Court in the Christmas holy-days, and especially on that festival. The title of Shakspeare's Comedy, *TWELFTH-NIGHT*, it is supposed, might have been owing to its first exhibition at this season. See Malone's *SHAKSPEARE*, ed. 1790. vol. i. P. i. 380. and Stevens's, ed. 1793. vol. i. 608. Many elegancies of poetic imagery and diction may be found in some of these entertainments. Among the more eminently beautiful Mr. Warton places Browne's *INN & TEMPLE MASQUE*. *Hist. Eng. Poet.* vol. ii. 401. to which he supposes Milton may have been indebted in *Comus*. Some, however, not possessed of native charms, were indebted for the approbation they experienced to the aids of music, dancing, and machinery. And some could expect "to please and satiate the curious taste" by the introduction of such fantastic personages, as *Wassil*, *Mumming*, *Minc'd Pye*, and *Babie Cake*. See Jonson's "MASQUE OF CHRISTMAS, 1616."

Queen Elizabeth was often entertained by her nobility with splendid MASKS, of which none were more remarkable, than those at Kenelworth Castle in Warwickshire, by the Earl of Leicester, in 1575, and at Wantstead-house in Essex, by the same nobleman, in May 1578, when the MASK was named *The Lady of the May*, and was written by that accomplished gentleman, Sir Philip Sidney. Perhaps I may be excused, if I lengthen the note by giving an extract or two from this MASK, which may remind the reader of a pleasant character on the modern stage, the *Lingo of The Agreeable Surprise*. *Rambus* (for that is the name of Sir P. Sidney's pedant) thus introduces himself to the Queen: "I am, *Potentissima Domina*, a School-Master, that is to say, a Pedagogue, one not a little versed in the disciplinating of the juvenal frie &c. Yet hath not the pulcritude of my virtues protected mee from the contaminating hands of these plebeians; for coming *salvumda* to have parted their sanguinolent fray, they

The ingenious and accurate Mr. Reed has pointed out a rude outline, from which Milton seems partly to have sketched the plan of the fable of *Comus*. See *BIOGRAPH. DRAMAT.* ii. p. 441. It is an old play, with this title, "THE OLD WIVES TALE, a pleasant conceited Comedie, played by the Queenes Maiesties players. Written by G. P." [i. e. George Peele.] Printed at

"yielded mee no more reverence, then if I had been some *Petrus Apollus*. I, even I, that am, who am I? Dixi, verbus sapientis satum est!" Like *Lingo* who, if I remember right, reflects on "the ignorance of the unhappy clowns, who know nothing, nor won't be learned, *Rombus* also exclaims "Ehem, Hei, Insuper, dum, Incertum verum est et populum! Why you brute *Nebulosa*, have you had my *Carpusculum* so long among you, and cannot yet tell how to edifie an argument?"—*Hic fures*, in *LOVE'S LABOUR'S LOST*, has been supposed by Mr. Capll to bear a faint resemblance to *Rombus*.

The great passion for these dramatic performances in the two succeeding reigns has been remarked by an acute writer: "it was the fashion" he says "for the nobility to celebrate their weddings, birth-days, and other occasions of rejoicing, with *MASQUES* and *interludes*, which were exhibited with surprising expence; that great architect *Inigo Jones* being frequently employed to furnish decorations with all the magnificence of his invention." *Dodley's PREFACE* to his Collect. of OLD PLAYS. In the reign of James, his Queen "had given countenance to this practice" [at Court], "and, I believe, she is the first of our Queens that appeared personally in this most elegant and rational entertainment of a court." *HIST. ENG. PORT.* vol. ii. 451. In the following reign, "the king and his lords, the queen and her ladies, frequently performed in these *MASQUES* at court, and all the nobility in their own private houses: in short, no public entertainment was thought complete without them; and to this humour it is we owe, and perhaps 'tis all we owe it, the *EXHIBITION* of *MASQUE* at *LUDLOW CASTLE*." *Dodley* ut *supr.* Puritanism, which had taken great offence at *Shirley's Mask*, in 1633, (see before, p. 36.) as it advanced in strength, "more openly opposed them, as wicked and diabolical;" and at length, "Cromwell's usurpation put an end to them."

About the year 1675 a feeble effort was made to revive these liberal and elegant amusements at Whitehall. Queen Catherine ordered *Crowne* to write a Pastoral called *Calisto*, which was acted at court by the ladies Mary and Anne, daughters of the Duke of York, and the young Nobility. About the same time lady Anne, afterwards Queen, performed the part of *Semandra*, in *Lee's Mithridates*. *HIST. ENG. PORT.* vol. ii. 402. note. At the marriage of James Duke of Hamilton and Lady Anne Cochran, Feb. 11. 1723, this celebrity was renewed in the performance of a MASK, intitled *The Nuptials*, which was written by Allan Ramsay. An ingenious unknown friend in England, complimented the Scottish bard, on "his revival of a good old form of poetry, in high repute with us." See the Introduction prefixed to the MASK. The same writer, having observed that the original of MASKS might be an imitation of the INTERLUDES of the Ancients, and having highly commended Ramsay for his noble and successful attempt to revive this kind of poetry, gives the joint opinion of ADDISON and himself respecting *Comus*: "the best MASK ever written, was that of MILTON, in the praise of which no words can be too many: and I remember to have heard the late excellent Mr. Addison agree with me in that opinion." Another grand MASK, intitled *Alfred*, and written by Thomson and Mallet, may be mentioned. See *BIOG. DRAM.* vol. ii. p. 8. It was performed on the 1st of August 1740, in the Gardens of Cliefden, in commemoration of the accession of George I. and in honour of the birth-day of the princess of Brunswick; the prince and princess of Wales, and all their court, being present. EDITOR.

G. GEORGE PEELE, the author of the OLD WIVES TALE, was a native of

"London by John Danter, and are to be sold by Ralph Han-
 "cocke and John Hardie, 1595." In quarto. This very scarce
 and curious piece exhibits, among other parallel incidents, two
 Brothers wandering in quest of their Sister, whom an Enchanter
 had imprisoned. This magician had learned his art from his
 mother Meroe, as Comus had been instructed by his mother Circe.
 The Brothers call out on the Lady's name, and Echo replies.
 The Enchanter had given her a potion which suspends the powers
 of reason, and superinduces oblivion of herself. The Brothers
 afterwards meet with an Old Man who is also skilled in magic;
 and by listening to his soothsayings, they recover their lost Sister.
 But not till the Enchanter's wreath had been torn from his head,
 his sword wrested from his hand, a glass broken, and a light ex-
 tinguished. The names of some of the characters, as Sacrapant,
 Chorebus, and others, are taken from the ORLANDO FURIOSO.
 The history of Meroe a witch, may be seen in "The xi Bookes
 " of the Golden Asse, containing the Metamorphosie of Lucius
 " Apuleius, interlaced with fundrie pleasant and delectable Tales,
 " &c. Translated out of Latin into English by William Adling-
 " ton, Lond. 1566." See Chap. iii. "How Socrates in his re-
 " turne from Macedony to Larissa was spoyled and robbed, and
 " how he fell acquainted with one Meroe a witch." And Chap.
 iv. "How Meroe the witch turned divers persons into miserable
 " beasts." Of this book there were other editions, in 1571, 1596,
 1600, and 1639. All in quarto and the black letter. The trans-

Devonshire; and a Student of Christ Church Oxford, where he became a Master
 of arts in 1579. At the university, he was much esteemed for his poetical
 talents. Going to London, he was made conductor of the city pageants.
 Hence he seems to have got a connection with the stage. He was one of the
 wits of the town, and his "Merrie Iests" appeared in 1607. Reprinted 1627.
 Mr. Steevens justly supposes, that the character of GEORGE PIERCEARD, in
 the Puritan, was designed for GEORGE PEELE. See Malone's SUPPL. SHAKSP.
 II. 587. He has some few pastoral pieces in ENGLANDS HELICON. He de-
 dicated a poem called the HONOUR OF THE GARTER, to the Earl of Northum-
 berland, by whom he was patronised in 1593. He wrote also among other
 things, POLYHYMNIA, the description of a TILT exhibited before the queen,
 1598. As to his plays, beside the OLD WIVES TALE, 1595, he wrote THE
 APPRENTICE OF PARIS, 1584.—EDWARD THE FIRST, 1593.—KING
 DAVID AND FAIR BETSABEE, 1599. (See Note on Comus, v. 934.)—And
 THE TURKISH MAHOMET AND HYPER [Irene] THE FAIR GREEK, never
 printed. See Malone, ut supr. vol. i. 191. Of his popularity, and in various
 kinds of poetry, see Meres's WITS TREASURY, 1598. 12mo. viz. p. 232, 283,
 285. And Nash's EPIGRAMS to the Gentlemen Students of both universities,
 prefixed to Greene's ARCADIA, 4to. Bl. Let. He lived on the Bank-side, op-
 posite to Black Friars: and died, in want and obscurity, of a disease, which
 Wood says is incident to poets, about the year 1597. He was a favourite dra-
 matic poet: and his plays continued to be acted with applause long after his
 death. A man of Peele's profession, situation, and character, must have left
 many more plays, at least interludes, than are now remembered even by name
 only. His OLD WIVES TALE, which is unrecited by Wood, and of which
 the industrious Langbaine appears to have known nothing more than the title,
 had sunk into total oblivion. WARTON.

lavor was of University College. See also APULIUS in the original. A Merce is mentioned by Ausonius, EPIGR. xix.

Peele's Play opens thus.

Anticke, Frolicke, and Fantasticke, three adventurers, are lost in a wood, in the night. They agree to sing the old Song,

"Three merrie men, and three merrie men,

"And three merrie men be wee;

"I in the wood, and thou on the ground,

"And Jacke sleeps in the tree."⁴

They hear a dog, and fancy themselves to be near some village. A cottager appears, with a lantern: on which Frolicke says, "I perceive the glimring of a gloworme, a candle, or a cats-eye, &c." They intreat him to shew the way: otherwise, they say, "wee are like to wander among the owlets and hobgoblins of the forest." He invites them to his cottage; and orders his wife to "lay a crab in the fire, to roast for lambes-wool, &c." They sing

"When as the rie reach to the chin,

"And *chopcherrie*, *chopcherrie* ripe within;

"Strawberries swimming in the creame,

"And schoole-boyes playing in the streame, &c."

At length, to pass the time *trimly*, it is proposed that the wife shall tell "a merry winters tale," or, "an old wiues winters tale," of which sort of stories she is not without a *score*.^c She begins, There was a king, or duke, who had a most beautiful daughter, and she was stolen away by a necromancer, who turning himself into a dragon, carried her in his mouth to his castle. The king sent out all his men to find his daughter; "at last, all the king's men went out so long, that hir Two Brothers went to seeke hir." Immediately the two Brothers enter, and speak,

"1 Br. Vpon these chalkie cliffs of Albion,

"We are arruied now with tedious toile, &c.

"To seeke our Sister, &c."——

A soothsayer enters, with whom they converse about the lost lady. "Sooths. Was she fayre? 2 Br. The fayrest for white and

^d This old Ballad is alluded to in TWELFTH NIGHT, A. ii. S. iii. Sir Toby says, "My Lady's a Cataian, we are politicians, Malvolio's a Peg a Ramsy, and "three merry men be we." Again, in the Comedy of RAM-ALLAY, 1611. See Reed's OLD PL. vol. v. p. 437. And in the Preface to the SHOEMAKER'S HOLIDAY, 1610. 4to. Bl. Let. "The merriments that passed in Eyre's house and other accidents; with two merry *three mens songs*." And in the Comedy LAUGH AND LIE DOWN, 1605. Signat. E. 5. "He plaied such a song of the "three merry men, &c." Many more instances occur. WARTON.

^e See Shakspeare's WINTER'S TALE, A. ii. S. i.

H. —Pray you sit by us,

And tell us a tale. M. Merry or sad shall't be?——

—A sad tale's best for winter:

I have one of sprights and goblins.——

There is an entry in the Register of the Stationers, of "A Booke intituled *A Wynter* "Nyghts pastyme, May 22, 1594." This is not Shakspeare's WINTER'S TALE, which perhaps did not appear till after 1600. WARTON.

"the purest for redde, as the blood of the deare or the driven
 "snowe, &c." In their search, Echo replies to their call.^f They
 find too late that their Sister is under the captivity of a wicked
 magician, and that she had tasted his cup of oblivion. In the
 clofe, after the wreath is torn from the magician's head, and he
 is disarmed and killed, by a Spirit in the shape and character of a
 beautiful page of fifteen years old, she still remains subject to the
 magician's enchantment. But in a subsequent scene the Spirit
 enters, and declares, that the Sister cannot be delivered but by a
 Lady, who is neither maid, wife, nor widow. The Spirit blows
 a magical horn, and the Lady appears; she dissolves the charm,
 by breaking a glass, and extinguishing a light, as I have before
 recited. A curtain is withdrawn, and the Sister is seen seated
 and asleep. She is disenchanted and restored to her senses, having
 been spoken to THIRICK. She then rejoins her Two Brothers,
 with whom she returns home; and the Boy-spirit vanishes under
 the earth. The magician is here called "inchanter vile," as in
 COMUS, v. 907.

There is another circumstance in this play, taken from the old
 English APULIUS. It is where the *Old Man* every night is
 transformed by our magician into a bear, recovering in the day-
 time his natural shape.

Among the many feats of magic in this play, a bride newly
 married gains a marriage-portion by dipping a pitcher into a
 well. As she dips, there is a voice:

"Faire maiden, white and red,
 "Combe me smoothe, and stroke my head,
 "And thou shalt haue some cockell bread!
 "Gently dippe, but not too deepe,
 "For feare thou make the golden beard to weepe!
 "Faire maiden, white and redde,
 "Combe me smooth, and stroke my head;
 "And euery haire a sheaue shall be,
 "And euery sheaue a golden tree!"

With this stage-direction, "*A head comes up full of gold; she combes
 it into her lap.*"

I must not omit, that Shakspeare seems also to have had an eye
 on this play. It is in the scene where "*The Haruest-men enter
 with a Song.*" Again, "*Enter the Haruest-men singing with women
 in their handes.*" Frolicke says, "Who have we here, our
 "amorous haruest-starres?"—*They sing,*

"Loe, here we come a reaping a reaping,
 "To reape our haruest-fruite;
 "And thus we passe the yeare so long,
 "And neuer be we mute."

Compare the Masque in the TEMPEST, A. iv. S. i. where Iris says,
 You sun-burnt sicklemen, of August weary,
 Come hither from the furrow, and be merry;

^f See note on COM. v. 240. And Reed's O. PL. vi. 426 xii. 401. WARTON.

Make holy-day : your rye-straw hats put on,
And these fresh nymphs encounter every one
In country footing.

Where is this stage-direction, *Enter certain Reapers, properly habited : they join with the nymphs in a graceful dance.* The *Text* probably did not appear before the year 1612.

That Milton had his eye on this ancient drama, which might have been the favourite of his early youth, perhaps it may be at least affirmed with as much credibility, as that he conceived the *PARADISE LOST*, from seeing a *Mystery* at Florence, written by Andreini a Florentine in 1617, entitled *ADAMO*.

In the mean time it must be confessed, that Milton's magician *Comus*, with his cup and wand, is ultimately founded on the fable of *Circe*.^a The effects of both characters are much the same. They are both to be opposed at first with force and violence. *Circe* is subdued by the virtues of the herb *Moly* which *Mercury* gives to *Ulysses*, and *Comus* by the plant *Haemony* which the Spirit gives to the Two Brothers. About the year 1615, a Masque called the *INNER TEMPLE MASQUE*, written by William Browne author of *BRITANNIA'S PASTORALS*, which I have frequently cited, was presented by the students of the Inner Temple. See Notes on *COM.* v. 252. 636. 659. It has been lately printed from a manuscript in the Library of Emanuel College : but I have been informed, that a few copies were printed soon after the presentation. It was formed on the story of *Circe*, and perhaps might have suggested some few hints to Milton. I will give some proofs of Parallelism as we go along.

The genius of the best poets is often determined, if not directed, by circumstance and accident. It is natural, that even so original a writer as Milton should have been biased by the reigning poetry of the day, by the composition most in fashion, and by subjects recently brought forward, but soon giving way to others, and almost as soon totally neglected and forgotten. WARTON.

Doctor Newton had also observed, that Milton formed the

^a On this subject the curious reader will be highly gratified, in referring to Mr. Hayley's "*Conjectures on the Origin of Paradise Lost*," subjoined to his second edition of the *LIFE OF MILTON* : in which an ample account is given of Andreini's piece with large Extracts from it, and a most satisfactory enquiry into Milton's obligations to it. The chief idea that Mr. Hayley means to inculcate is, that Milton did not tamely copy the *Adamo* of Andreini, but that his fancy caught fire from that spirited, though irregular and fantastic, composition—that it proved in his ardent and fertile mind the seed of *Paradise Lost*. The *Adamo* was first printed in 1613, and again in 1617. See Mr. Hayley's valuable *LIFE OF MILTON*, 2d edition. p. 257. EDITOR.

^b The late ingenious Mr. Headley in the Supplement to his *Select Remains of Ancient English Poetry*, Lond. 1787, directs the reader of *Comus* to the "*Christ's Vision*" of GILES FLETCHER, in which the story of *Circe* is introduced. His acute observations will be found in the following Notes on *Comus*, with his name affixed. EDITOR.

plan of *Comus* very much upon the episode of Circe in the *Odyssey*. And Doctor Johnson, in his *Life of Milton*, says, that the fiction is derived from Homer's Circe. But a learned and ingenious annotator on the *Lives of the Poets* is of opinion, notwithstanding the great biographer's assertion, that "it is rather taken from the *Comus* of *ERYCIUS PUTEANUS*, in which, under the fiction of a dream, the characters of *Comus* and his attendants are delineated, and the delights of sensualists exposed and reprobated. This little Tract was published at Louvain in 1611, and afterwards at Oxford in 1634, the very year in which *MILTON'S COMUS* was written." Note signed H. in Johnson's *LIVES OF THE POETS*. vol. i. p. 134. ed. 1790. and p. 123. ed. 1794.

In *Remarks on the Arabian Night's Entertainments* by RICHARD HOLE, L.L.B. Lond. 1797, this observation has been confirmed by various extracts from Puteanus's work. But, before I present the reader with the correspondencies in the Dutch and British *Comus*, which this acute and entertaining writer has exhibited, it should be remarked, that the first edition of Puteanus is not that which was printed at Louvain in 1611; although it is said to be the *first* by Mr. Hole, p. 232, and implied to be the *first* in the preceding information of the annotator on Johnson. Mr. Warton refers to Puteanus, in his note on v. 58. of *Comus*, whose work, he says, was *written* in 1608. It was probably *published* at Louvain in the same year. The edition of 1611 has the following title, "*ERYCI PUTEANI COMVS SIVE PHAGESIPOSIA CIMMERIA. SOMNIVM: Secundò jam et accuratius editum. LOVANIÏ, Typis GERARDI RIVII. clò. Ioc. XI.*" Dan. Heinsius has prefixed a copy of verses to Puteanus in this edition.

"Milton certainly read this performance with such attention, as led, perhaps imperceptibly, to imitation. His *Comus*

Offers to every weary traveller

His orient liquor in a crystal glass.

In Puteanus, one of his attendants discharges that office. Hic [in limine] adolescens cum amphorâ et cyatho stabat et intransibibus propinabat vinum. [p. 35. ed. 1611.] From the following

1 *ERYCIUS PUTEANUS* (whose real name, according to Mr. Hole, was Henri du Puy) was born at Venloo in Gelderland. He was Professor of Eloquence at Milan, and afterwards at Louvain. He was very much esteemed in the Low Countries, and enjoyed the titles of Historiographer to the King of Spain, and Counsellor to the Arch-Duke Albert. He was even appointed Governor of the Castle of Louvain. He died in 1646, in the 72d year of his age. He was author of an immense number of books. Scaliger calls him a trifler, but he was certainly both learned and eloquent, although he did not apply himself so much to correct and comment upon authors, as in composing little pieces upon Eloquence, letters, and small tracts upon Miscellaneous subjects. See BAILLET, and GEN. DICT. ART. *Puteanus*. EDITOR.

* Vid. Auctoris Præfat. p. 8. et. p. 204. ed 1611. EDITOR.

passage Milton seems to have derived his idea of the mode, in which he first introduces the voluptuous enchanter. *Interca COMVS, luxu lasciviâque stipatus, ingreditur: et quid attinet pompam explicare? Horæ suavissimos Veris odores, omnemque florum purpuram spargebant. Amorem Gratia, Delicia, Lepores, ceteraeque Hilaritatis illices sequebantur: Voluptatem Risus, Iocusque. Cum Saturitate soror Ebrietas erat, crine fluxo, rubentis Auroræ vultu: manu thyrsum quatiebat; ac breviter, totum Bacchum exprefferat.* [p. 30. ed. *supr.*] These figurative personages recall to our minds

Meanwhile welcome Joy and Feast,
Midnight Shout and Revelry,
Tipsy Dance, and Jollity.

In the same speech our Poet evidently has in view a lively Anacreontic Ode, which the Comus of Puteanus likewise addresses to his dissipated Votaries." *Hole's REMARKS &c.* pp. 233, 234.

The lines, which Mr Hole has extracted from this Ode, are given as "resemblances which can hardly be considered accidental;" and he adds, "whoever chooses to compare farther the poetical address of Comus in each author, will find a similar spirit and congeniality of thought, though the Dutch Muse in point of chastity is very inferior to the British." *REMARKS &c.* p. 236.

From the comparison which I have made, I venture to join a resemblance or two with those that have been displayed by an abler pen. The Ode opens thus:

Limen suavioris
Qui læve pulsat ævi,
Nomen bonis daturus
SACRIS PHAGESTORVM;
Condiscat ille molli
Ditare melle guttur,
Dotare pectus udo
Mitis lepore Bacchi:
¹ Condiscat ille fracto
Terram gradu pavire,
Fulvæ vigil lucernæ,
Et ebrizæ lucernæ
Cultor, novusque Myſta
Noctis, Merique Myſta.
^m Nil turpe, nilque factu

¹ COM. v. 143.

Come, knit hands, and beat the ground
In a light fantastic round. *HOLE.*

^m COM. v. 122.

What bath Night to do with sleep?
Night bath better sweets to prove,
Venus now wakes, and wakens Love.

*Fædum putet : latere
Caliginis sub atra
Velo potest opaco,
Quod turpe, quodque fædum.
Quid ergò ? quid moramur ?
Cur non sacro gemella
Lusu furit Voluptas
Dulcissimi Lyæi,
Dulcissimæ Dionæ ?
Veni, veni Lyæe,
Te COMVS, atque COMI
Florens rogat caterva :
Veni, madere suave est :
Veni, perire suave est.
Pleno vetustioris
Florem cado Falerni
Carpamus ô Sodales.
Trullia, scyphis, diotis,
Carchesiis, culignis
Delere fas ^{severa}
Nævos notasque mentis,
Nævos notasque frontis.
Et tu veni Dione,
Veni, veni Dione,
Risum, locumque prome
Vrentis et furentis
Duces satellitesque
Cupidinis procaces—
[°] *Tristes abite curæ :*
Tranquillitatis alma
Hæc Sacra sunt, perire.
Hic Gratia decore,
Hic Illices Amorum—
*Hic Fervor, et Juventas,**

Come, let us our rights begin,
'Tis only day-light that makes sin,
Which these dun shades will ne'er report.

To the lines marked with Italics, the opening of the following passage might have contributed. An tu nescis, inquit [Comus], Sacris meis pervigilium debere ? Necdum Solis Occasus est, et somnum ordiris ? Si numen meum nescis, inter mortales immortalis ago, &c. *Δαίμων ὁ Κῆμος, παρ' οὗ τὸ κομᾶν τοῖς Ἀνδράσι.*—Iam Sacra mea PHAGRSIA, sive PHAGRSIPOSIA sunt, Scriptoriibus nominata, et Luxu Lasciviæque peraguntur. Paucis: totum Voluptatis regnum meum est; nec felix quicquam, nisi qui meus. [p. 20. ed. 1611.] HOLZ.

^B COM. v. 109.

Strict Age and sour Severity. EDITOR.

• COM. v. 667.

Here dwell no frowns, nor anger; from these gates
Sorrow flies far: See, here be all the pleasures
That fancy can beget on youthful thoughts—EDITOR.

Lubentique sunt ille.—
Quem non juvet virenti
Bacchique, Cypridisque
Vmbrare fronde frontem?
⁊ Licebit et venusto
Rorantium impedire
Serto caput rofarum,
Micantiumque florum. pp. 55. et seq. ed. supr.

There is a remarkable passage in the Dutch Comus, where Aderba, Puteanus's friend, expresses the horror he feels, on finding himself overtaken by night at the very entrance of Comus's portentous palace. Puteanus dissipates his apprehensions by an argument, not dissimilar to that, with which the Elder Brother, in the British Comus, combats the fears of the Younger respecting his Sister. Ego in numeros responsionem acuens, fortiori coactæ sententiæ spiritu dispellere inanem metum conatus sum.

Quid 'innocentis ergò candor pectoris,
Quid puritas beata, quid Virtus potest,
Viraginisque dogmata Sapientiæ;
Servam nigræ si noctis aura obnubilat
Mentem, quatitque umbratili pectus metu?
Audebo fari: noctis aura quid nigræ
Potest, quid umbris obsistæ formidines;
Si liberam potente virtus asserit
Mentem manu, si candor atque puritas,
Viraginisque dogmata Sapientiæ?

Animo pavor; caligo tedâ sternitur. p. 26. et seq. ed. supr.

The address of Comus to the Lady, his specious argumentation and licentious language,

There was another meaning in these gifts,
Think what, and be advis'd,

might have been suggested, in some degree, by the following

⁊ Com. v. 105.

Braid your locks with rosy twine,
 Dropping odours, dropping wine. . . Holz.

⁊ Com. v. 366.

I do not think my Sister so to seek,
 Or so unprincipled in virtue's book,
 And the sweet peace that goodness bosoms ever,
 As that the single want of light and noise
 (Not being in danger, as I trust she is not)
 Could stir the constant mood of her calm thoughts,
 And put them into misbecoming plight.
 Virtue could see to do what Virtue would
 By her own radiant light—

Compare also the Lady's soliloquy, v. 205.

————— A thousand fantasies
 Begin to throng into my memory,
 Of calling shapes, and beck'ning shadows dire, &c.
 These thoughts may startle well, but not astound
 The virtuous mind—EDITOR.

passage in Puteanus. Quæ mortalium sine voluptate vita? poena est. Hanc, si sapere constituisti, fuge; illam carpe, et quem in finem benigna te Natura produxerit cogita: non ut miserum durâ virtute crucies animum, et è felicitatis contubernio proturbes; sed ut mollitiæ bees, ut suavitatibus lubentissimisque omnibus irriges foveasque, velut tenerrimam brevis vitæ flammam. p. 21. ed. supr. In the reply of the Lady to Comus there is also some correspondence to the language of Puteanus:

— To him that dares
Arm his profane tongue with contemptuous words
Against the sun-clad pow'r of Chastity,
Fain would I something say, yet to what end?

Ego tam profani sermonis audaciam nullâ patientiâ digerens, infaustum numen, velut portentum detestabar. Fuga in mente erat, sed alæ in votis; cum ecce densissimâ nubē repente septus, sublatuſque, adspirante et impellente nescio quâ aurâ, deferor, Zephyri, an Somni? p. 22. ed. supr. The Lady also “goes about to rise,” or, wishes to escape, but is prevented by the incantations of Comus.

“It may naturally indeed be supposed,” says Mr. Hole, “that Milton had perused the description of Comus by Philostratus, as well as the Dutch author, who evidently borrowed and expanded several of his ideas; but Milton judiciously avoids some traits of character, which Puteanus adopts in their full spirit.”

REMARKS, &c. p. 238.

The description of the figure of Comus in Puteanus is entirely taken from Philostratus, and is introduced as an illustration of Comus's PICTURE, which, among the most famous productions of Painting and Statuary, Puteanus and Aderba behold in the palace of Comus. See pp. 39. 40. ed. supr.

The Comus of Puteanus carries a torch in one hand, and in the other his intoxicating cup. Lævâ facem, dextrâ auratum roridumque Liberi lepore cornu complexus, identidem libabat. p. 17. ed. supr. Compare the entry of Milton's Comus and his attendants after verſe 92. *Stage-Direction*.

Milton, however, in his imitations of Puteanus, has interwoven many new allusions and refined sentiments. Puteanus, it must be acknowledged, is often sprightly as well as poignant. But in his Comus we shall search in vain for the delicacy of expression and vigour of fancy, which we find in the Comus of MILTON. From the indecencies also in Puteanus the reader will turn away with disgust; but to the jollities in Milton he can listen “unreproved,”

r See Mr. Warton's note on Com. v. 58. EDITOR.

s The learned reader will smile at the sarcastic observation of Puteanus on a fashion prevalent among the ladies near two centuries ago, and prevalent in modern days. Vestis fartum in prægnantium sarcinam puellæ distendunt, cum vix fororiare cœperunt: prævertunt utero nuptias, gravidæ priusquam conceperunt; imò fortassis gravidæ, quò vitium celent. p. 155, ed. supr. EDITOR.

because his "invitations to pleasure are so general, that they
"excite no distinct images of corrupt enjoyment, and take no
"dangerous hold on the fancy." EDITOR.

‘ Dr. Johnson, in his Life of Milton. EDITOR.

P A R T II.

CONTAINING

C O M U S

APPENDIX No. I.

APPENDIX No. II.

THE PERSONS.

*The Attendant Spirit, afterwards in the habit of
Thyrsis.*

Comus with his Crew.

The Lady.

First Brother.

Second Brother.

Sabrina the Nymph.

The chief Persons, who presented, were,

The Lord Brackley.

Mr. Thomas Egerton his brother.

The Lady Alice Egerton.

COMUS.

The first Scene discovers a wild wood.

*The Attendant Spirit descends or enters.**

BEFORE the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aerial spirits live inspher'd

* *The Attendant Spirit.*] The *Spirit* is called *DAEMON* in the Cambridge manuscript. This was Platonic. But *DAEMON* is used for *Spirit*, and also for *Angel*, in *ANTONY AND CLEOPATRA*: A. ii. S. iii.

Thy *DAEMON*, that's thy *Spirit*, which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cæsar's is not; but near him thy *Angel*
Becomes a fear.

The expressions, however, are literally from North's Plutarch. See also Spenser's *RUINS OF ROME*, ft. 27. The *Spirit's* Prologue, which opens the business of the drama, is introduced after the manner of the Greek Tragedy. He might, however, have avoided any application to an audience, as at v. 43. See, among others, the prologues to the *HECUBA*, *HIPPOLYTUS*, and *IPHIGENIA IN TAURIS*, of Euripides. WARTON.

The Prologues to the *AMINTA* of Tasso, and the *PASTOR FIDIO* of Guarini, are introduced after the same manner.

The *Attendant Spirit* is also called *DAEMON*, in the Ashridge manuscript. EDITOR.

v. 3. *Of bright aerial spirits live inspher'd.*] In *IL PENSEROSO*, the spirit of PLATO was to be *unsphered*, v. 88. That is, to be called down from the sphere to which it had been allotted, where it had been *insphered*: the word occurs exactly in the same sense in Drayton, on his *Mistress*, vol. iv. p. 1352.

O rapture great and holy!
Do thou transport me wholly,
So well her form to vary;
That I aloft may bear her,
Whereas I will *insphere* her
In regions high and starry.

Compare Shakpeare, *TROIL.* CRESS. A. i. S. iii.

— the glorious planet Sol
In noble eminence enthron'd and *spher'd*
Amidst the ether. —

In regions mild of calm and serene air,
 Above the smoke and stir of this dim spot, 5
 Which men call Earth, and, with low-thoughted care
 Confin'd and pester'd in this pin-fold here,
 Strive to keep up a frail and feverish being,

Light is "*spher'd* in a radiant cloud." PARAD. L. vii. 247.

WARTON.

Ensphere'd occurs in Donne's POEMS, ed. 1633, p. 262. But Milton here perhaps had in remembrance the Spirit's Speech at the beginning of B. JOHNSON'S FORTUNATE ISLES;

Like a lightning from the skie——

With that winged haste come I,

Loosed from the *sphere of Jove*. EDITOR.

v. 4. *In regions mild of calm and serene air.*] Alluding probably to Homer's happy seat of the gods. ODYSSEY. Z. 42.

ὅθι φασὶ θεῶν ἵδος ἀσφαλὲς αἰὶν

ἔρμηναι· ὅτ' ἀνέμιοι τινάσσεται, ὅτε ποτ' ὕμῃν

δαίνυται, ὅτε χερσὶν ἐπιπύσσεται· ἀλλὰ μάλ' αἰθρῇ

πίπλυνται ἀνέμφοις, λυγρὴ δ' ἐπιδαρκεν αἴθλη. NEWTON.

v. 5. ——— *this dim spot,*

Which men call Earth.] As Adam speaks to the Angel.

PARAD. L. viii. 15.

When I behold this goodly frame, this World

Of Heav'n and Earth consisting, and compute

Their magnitudes, this Earth, a *spot*, a grain, &c.

And afterwards, v. 23.

Round this opacous Earth, this punctual *spot*.

That is, a spot no more than a mathematical point. WARTON.

v. 6. *Which men call Earth.*] HOMER, ILIAD. γ. 74.

Ὅς ἑλάνθοι καλέουσι θεοί, ΑΝΔΡΕΕ δ' ἑκάμανδρον. EDITOR.

Ibid. ——— *low-thoughted care.*] POPE has borrowed this expression. ELOISA, v. 298.

Divine oblivion of *low-thoughted care*.

Thomson has applied the epithet to vice. AUTUMN, v. 965.

To tread *low-thoughted* vice beneath their feet. EDITOR.

v. 7. *Confin'd and pester'd.*] Pester'd is crowded. Ital. *Pesca*, a crowd or throng. So, in bishop Hall's SATIRES, B. iv. S. vii.

—— the churches, and new calendere,

Pester'd with mongrel fain'ts and relicks deare.

And see Milton's PROSE-WORKS, vol. i. p. 193. ed. Amst. 1698. fol. "No less are they out of the way in Philosophy, *pestring* "their heads with the sapless doctrines of old Paris and Sala-
 "manca." EDITOR.

Ibid. ——— *in this pin-fold here.*] *Pin-fold* is now provincial, and signifies sometimes a *sheep-fold*, but most commonly a *pound*. It occurs seemingly in the first sense in SPENSER'S IRELAND.

Unmindful of the crown that Virtue gives,
 After this mortal change, to her true servants, 10
 Amongst the enthron'd Gods on sainted seats.
 Yet some there be, that by due steps aspire

And perhaps in Gascoigne's *BARTHOLOMEW OF BATH*, p. 69, edit. 1587, 4to.

In such a *pinfold* were his pleasures pent
 Our author calls the Liturgy "a *pinfold* of set words." *PROSE WORKS*, i. 413. Compare FAIRFAX'S *TASSO*, C. xlii. 20.

— neere the wood where close i pent

The wicked sprites in sylvan *pin-folds* were.

Shakspeare has "*Lipbury Pinfold*," where, as Mr. Stevens observes, something like the cant-phrase *Lob's pound* is perhaps intended. K. LEAR, A. ii. 3. ii. Some miserable puns are constructed on this word, in the *TWO GENTLEMEN OF VERONA*. "Pro. You mistake, I mean the Pound, a *pin-fold*, &c." A. i. S. i. It is a Pound in *HUDIBRAS*. A Pinner is a shepherd in some parts of England, one who *pins the fold*. Compare REED'S *OLD PLAYS*, vol. iii. p. 7. In old deeds, among manerial rights, the privilege of a *Pinfold* for *Pound*, is obtained. WARTON.

v. 9. *Unmindful of the crown that Virtue gives.*] Compare the WISDOM OF SOLOMON, ch. iv. 2. Of *Virtue*. "It weareth a *crown*, and triumpheth for ever." See also ch. v. 16. And REV. ch. ii. 10. EDITOR.

v. 11. *Amongst the enthron'd Gods on sainted seats.*] We may read, with Fenton, "*th' enthroned*." Or rather,

Amongst the Gods *enthron'd* on sainted seats,
 But Shakspeare seems to ascertain the old collocation. ANTONY AND CLEOPATRA, A. i. 3. iii.

Though you in swearing shake the throned Gods,
 Milton, however, when speaking of the inhabitants of Heaven, exclusively of any allusion to the class of angels styled *throni*, seems to have annexed an idea of a dignity peculiar, and his own, to the word *enthron'd*. See PARAD. L. B. v. 536.

Myself, and all th' Angelic Host, that stand

In sight of God, *enthron'd*.

For so I point the passage. Compare B. i. 128. "O chief of *many throned Powers*." That poem affords many other proofs.

WARTON.

The smoother reading of Fenton is preferred by doctor Newton. But, I presume, no alteration is necessary. Milton's own collocation presents one of those pleasing varieties in versification, which dramatic poetry admits of. The second foot is unaccented, as in *HAMLET*, A. iii. S. i.

The pang of despis'd love, the law's delay.
 Milton's allusion in this line is scriptural. So, in G. Fletcher's

To lay their just hands on that golden key,
 That opes the palace of Eternity :
 To such my errand is ; and, but for such,
 I would not soil these pure ambrosial weeds

15

CHRIST'S VICTORIE, Part iii. st. 51.

And ye glad *spirits*, that now *sainted fit*
 On your *celestial thrones* in glory drest.

See REV. iv. 4. Hence the Faithful are denominated by ecclesiastical writers the *SYNΘΡΟΝΟΙ* of Christ. See ELSNER OBS. SACRÆ, vol. ii. 446. An appellation given also by the Greeks to those Deities who were equal in dignity, and sat on the same throne, and to those mortals who were advanced to the society of the Gods. This classical allusion may be also observed in PAR. LOST, B. ii. 961, where Chaos and Night sit together :

——— with him *enthron'd*

Sat fable-vested Night. EDITOR.

v. 13. ——— *that golden key.*] Mr. Warton observes, that St. Peter's two keys in the gospel, seem to have supplied modern poetry with the allegoric machinery of two keys, which are variously used. This admired poetical image was perhaps suggested by St. Peter's *golden key*. See LYCIDAS, v. 110. Milton's SMALLER POEMS, 2d edit. by Warton. p. 19:

And compare the figure of Truth in Jonson's MASQUE OF HYMEN.

Her left [holds] a curious bunch of *golden keys*
 With which *Heav'n's gate* she locketh and *displays*.

Where *displays* is *opens*. Ibid. p. 502.

Compare also the personification of Sedition or Schism, in P. Fletcher's PURP. ISLAND, c. vii. st. 61.

Not in his lips, but hands, *two keys* he bore

Heav'n's doors and *Hell's* to shut, or *open wide*. EDITOR.

v. 14. *That opes the palace of Eternity.*] So Pope, with a little alteration, in one of his SATIRES, speaking of Virtue,

Her priestess's muse forbids the good to die,

And *opes the temple of Eternity*. NEWTON.

v. 16. *I would not soil these pure ambrosial weeds*

With the rank vapours of this sin-worn mould.] But, in the PARADISE LOST, an Angel eats with Adam, B. v. 433. This however, was before the fall of our first parent: and it is not quite yet decided by Thomas Aquinas, whether or no Angels may not eat, when assuming a human form. He has a question, "An Angeli possint comedere in corporibus assumptis?" Tom. vi. p. 27. In Lib. Sec. Petri Lomb. Quæst. i. Distinct. viii. Artic. iv. edit. Antv. 1612. fol.

As the Angel Gabriel condescends to feast with Adam, while yet unpolluted, and in his primeval state of innocence, so our

With the rank vapours of this sin-worn mould.
 But to my task. Neptune, besides the sway
 Of every salt flood, and each ebbing stream,
 Took in by lot 'twixt high and nether Jove 20
 Imperial rule of all the sea-girt isles,
 That like to rich and various gems inlay
 The unadorned bosom of the deep :

guardian Spirit would not have soiled the purity of his ambrosial robes with the noisome exhalations of this sin-corrupted earth, but to assist those distinguished mortals, who by a due progress in virtue, aspire to reach the golden key, which opens the palace of Eternity. WARTON.

v. 19. *Of every salt flood.*] As in Harrington's ORLANDO FURIOSO, ed. 1607. B. xlv. ft. 109.

Or when one hears from far the *saltish floods*,
 When Eolus and Neptune are at square. EDITOR.

v. 21. ——— *sea-girt isles.*] So, in Milton's Hist. of England, PROSE-WORKS, vol. i. p. 7. ed. Amst. 1698.

Beyond the realm of Gaul, a land there lies,
Sea-girt it lies.

The epithet occurs in Sandys's TRAVELS, ed. 1615. p. 5.

Woody Zäcynthus, *sea-girt*, we describe.

Thomson, AUTUMN, v. 872, calls the Hebrides, "the shepherd's *sea-girt* reign." Perhaps the epithet is originally from Pindar, who applies it to the island Ægina. OLYMP. OD. viii. 34. Καὶ τὰς Αἰηπκεῖας ἡσπάρ. EDITOR.

Ibid. — *sea-girt isles*,

That like to rich and various gems inlay

The unadorned bosom of the deep.] The thought, as has been observed, is first in Shakspeare, of England. K. RICHARD II. A. ii. S. i.

This precious stone set in the silver sea.

But Milton has heightened the comparison, omitting Shakspeare's petty conceit of the *silver* sea, the conception of a jeweller, and substituting another and a more striking piece of imagery. This *rich inlay*, to use an expression in the PARADISE LOST, gives beauty to the bosom of the deep, else *unadorned*. It has its effect on a simple ground. Thus the *bare earth*, before the creation, was "desert and bare, unsightly, *unadorn'd*." PARADISE L. B. vii. 314.

Eve's tresses are *unadorn'd*, Ibid. B. iv. 305. WARTON.

Collins, in his ONE TO LIBERTY, has applied the same comparison to the British Isles: v. 80.

And see! *like gems* her laughing train,

The little isles on every side. EDITOR.

Which he, to grace his tributary Gods,
 By course commits to several government, 25
 And gives them leave to wear their saphire crowns,
 And wield their little tridents : but this Isle,
 The greatest and the best of all the main,
 He quarters to his blue-hair'd Deities ;
 And all this tract that fronts the falling sun 30
 A noble Peer of mickle trust and power
 Has in his charge, with temper'd awe to guide
 An old and haughty nation, proud in arms :
 Where his fair off-spring, nurs'd in princely lore,
 Are coming to attend their father's state, 35
 And new-intrusted scepter : but their way

v. 24. — *tributary Gods.*] Hence perhaps Pope in a similar vein of allegory, took his "*tributary urns.*" WINDS. FOR. v. 436.

WARTON.

Compare PAR. REG. B. iii. v. 258. And Tasso GIER. LIX. C. ix. 46. of the Po.

E con più corna Adria respinge, e pare,

Che guerra porti, e non tributo al mare.

See also C. xv. 16. of the Nile.

Shakspeare has "*tributary rivers.*" CYMBELINE, A. iv. S. ii. And, in Drayton's POLYOLBION, "*tributary streams*" and "*tributary brooks*" occur repeatedly. EDITOR.

v. 28. *The greatest and the best of all the main.*] In B. Jonson's NEPTUNE'S TRIUMPH, ALBION is called

His ALBION, *Prince of all his Isles.* EDITOR.

v. 29. *He quarters.*] That is, Neptune : with which name he honours the king, as sovereign of the four seas ; for, from the *British* Neptune only, this noble peer derives his authority.

WARBURTON.

v. 32. — *with temper'd awe to guide*

An old and haughty nation, proud in arms.] That is, the Cambro-Britons, who were to be governed by respect mixed with awe. The Earl of Bridgewater, "A noble Peer of mickle trust and power," was now governor of the Welch as lord-president of the principality. "Proud in arms," is Virgil's "*belloque superbi.*" ÆN. i. 21. WARTON.

v. 34. *Where his fair off-spring, &c.*] In ARCADES v. 27. an allusion is made to the honourable birth of the Maskers. See Part i. p. 32. Probably an allusion might have been here intended to the princely descent, as well as to the personal beauty, of the young Actors. Henry VII. by marrying Elizabeth, the heiress of the house of York, united the two families of York and

Lies through the perplex'd paths of this drear wood,
 The nodding horror of whose shady brows
 Threats the forlorn and wandering passenger;
 And here their tender age might suffer peril,

40

Lancaster. He had by her four children, Arthur, prince of Wales, who died young; Henry VIII; Margaret, queen of Scots; and Mary, married first to Louis XI. king of France. Charles Brandon, duke of Suffolk, married Mary, queen dowager of France, the younger daughter of Henry VII. and had two daughters, his coheirs, Frances and Eleanor. Eleanor married Henry Clifford, earl of Cumberland, who had by her an only daughter, Margaret, married to Henry Stanley, earl of Derby, whose son, Ferdinando Stanley, earl of Derby, had three daughters, his heirs, of which Anne Stanley, the eldest, married Grey Bruges, lord Chandos; Frances, the second, married JOHN EGBERTON, EARL OF BRIDGEWATER; and Elizabeth, the third daughter, married Henry, lord Hastings, afterwards earl of Huntingdon. Upon the death of queen Elizabeth, the issue of Mary, queen dowager of France, by Charles Brandon, duke of Suffolk, became joint coheirs to king Henry VII. and the house of Tudor with the issue of Margaret, queen of Scots, the eldest sister, from whom the present Royal family derive their right of succession to the crown. See Lord Coke's Institutes of the Laws of England, vol. iv. cap. 69. Acta Regia, p. 505. Henry VIIIth's will published in 1795, by the Societies of Antiquaries, London. And Note in Mr. Hargrave's Preface, p. 155, to Lord chief justice Hale's Jurisdiction of the Lords' House of Parliament, 1796.

The adventure, to which this passage alludes, has been related in the ACCOUNT OF THE EARL OF BRIDGEWATER AND HIS FAMILY. See Part i. p. 24. EDITOR.

v. 37. *Lies through the perplex'd paths of this drear wood.*] The accumulation of *Spondees* in this line gives an echo to the sense:

Lies through | the per | plex'd paths | of this | drear wood. ED.

Ibid. ——— drear wood.] Mr. Warton, in both editions, reads "dread wood." EDITOR.

v. 38. *The nodding horror of whose shady brows.*] Thus Pope, in his ELIOISA, v. 170.

And breathes a browner horror on the woods.

Compare Tasso's enchanted forest, GIER. LIB. C. xiii. 2.

Sorge non lunge à le christiane tende

Tra solitarie valli alta foresta,

Foltissima di piante antiche, horrende,

Che spargon d'ogni interna ombra funesta.

And Petrarch's Sonnet, composed as he passed through the forest of Ardennes, in his way to Avignon: SON. 143. Parte prima.

But that by quick command from sovran Jove
 I was dispatcht for their defence and guard;
 And listen why, for I will tell ye now
 What never yet was heard in tale or song,
 From old or modern bard, in hall or bower. 45
 Bacchus, that first from out the purple grape

edit. Lond. 1796. vol. i. p. 147.

Raro un silenzio, un solitario errore

D'ombrafa selva mai tanto mi piacque. EDITOR.

v. 41. — [*sovran*.] So Milton generally spells it from the Italian *sovraño*; and also the substantive, *sovrañty*, not *sovereignty*.

EDITOR.

v. 43. *And listen why, &c.*] Hor. Od. iii. i. 2.

Favete linguis: carmina non prius

Audita—

Virginibus puerisque canto. RICHARDSON.

Ibid. — [*I will tell ye now*.] Dr. Newton and Mr. Warton have printed "*you*." Tickell and Fenton read, as Milton has printed it, "*ye*." See below, at v. 513. "*I'll tell ye*." EDITOR.

v. 44. *What never yet was heard in tale or song*.] The poet insinuates, that the story or fable of his Mask, was new and unborrowed: although distantly founded on ancient poetical history. The allusion is, to the ancient mode of entertaining a splendid assembly, by singing or reciting tales. WARTON.

v. 45. *From old or modern bard, in hall or bower*.] That is literally, in hall or *chamber*. The two words are often thus joined in the old metrical romances. And thus in Spenser's *ASTROPHEL*,

Merrily masking both in *bowre* and *hall*,

So Chaucer, MILL. T. 259.

—Heare thou not Absolon,

That chaunteth thus under our *bouris*-wall?

"Under our *chamber*-window." And Spenser as literally, *PROTHALAM*, st. viii. Of the Temple,

Where now the studious lawyers have their *bowers*.

And in his COLIN CLOUTS COME HOME AGAIN,

And purchase highest roome in *bowre* or *hall*. WARTON.

Spenser is fond of the expression *in hall* or *bowre*. See FAERY QUEENE, i. iv. 43. i. viii. 29. iv. vi. 39. Thus also Collins, ODE TO SIMPLICITY,

No more in *hall* or *bow'r*

The Passions own thy pow'r. EDITOR.

v. 46. *Bacchus, that first from out the purple grape, &c.*] Though Milton builds his fable on classic mythology, yet his materials of magic have more the air of enchantments in the Gothic romances. WARBURTON.

Crusht the sweet poison of mis-used wine,
 After the Tuscan mariners transform'd,
 Coasting the Tyrrhene shore, as the winds list'd,
 On Circe's island fell : (Who knows not Circe, 50
 The daughter of the Sun, whose charmed cup
 Whoever tasted, lost his upright shape,
 And downward fell into a groveling swine ?)

v. 48. *After the Tuscan mariners transform'd.*] This story is alluded to in Homer's fine Hymn to Bacchus; the punishments he inflicted on the Tyrrhene pirates, by transforming them into various animals, are the subjects of that beautiful Frieze on the LANTERN of Demosthenes, so accurately and elegantly described by Mr. Stuart in his ANTIQUITIES OF ATHENS, p. 33.

Dr. J. WARTON.

See the fable in Ovid, METAM. iii. 660. et seq. Lilius Gyraldus relates, that this history was most beautifully represented in Mosaic work, in the Church of St. Agna at Rome, originally a temple of Bacchus. HIST. DEOR. S. viii. OPP. vol. i. p. 271. col. i. edit. 1697. fol. And it is one of the Pictures in Philostratus.

WARTON.

v. 49. ——— *winds list'd.*] So, in St. JOHN, iii. 8. "The wind bloweth where it listeth." WARTON.

And, in Gay's beautiful ballad, SWEET WILLIAM'S FAREWELL, st. iv.

Change, as ye list, ye winds; my heart shall be
 The faithful compass that still points to thee. EDITOR.

v. 50. *On Circe's island fell: (Who knows not Circe, &c.)*] It is the same form in Spenser, BRITAIN'S IDA, C. i. st. 1.

In IDA'S VALE, (*who knows not IDA'S VALE?*)

When harmless Troy, &c. EDITOR.

Ibid. ——— *Circe,*

The daughter of the Sun, &c.] Mr. Bowle observes, that Milton here undoubtedly alluded to Boethius, L. iv. M. iii. v. 4, et seq. But see Virgil, ÆN. vii. 11, 17. Alcina has an enchanted cup in Ariosto, C. x. 45. WARTON.

And the transformation of Aistolpho by Alcina, is an allusion, as the passage before us is, to Homer's Circe. See ORL. FUR. C. vi. and Hom. ODYS. K. 135, 210. See also Horace, EPIST. ii. lib. i. v. 23, et seq. EDITOR.

v. 53. *And downward fell into a groveling swine?*] How far Milton might have been influenced by G. Fletcher's description of the Bower of Vaine Delight, to which our Lord is conducted by Satan, I leave the reader to determine. See CHRIST'S VICTORIES, st. 49.

And all about, embayed in soft sleepe,

This Nymph, that gaz'd upon his clustring locks,
 With ivy berries wreath'd, and his blithe youth, 55
 Had by him, ere he parted thence, a son
 Much like his father, but his mother more,

A heard of charmed beasts aground were spread,
 Which the faire witch in goulden chaines did keepe,
 And them in willing bondage fettered ;
 Once men they liv'd, but now the men were dead,
 And turn'd to beasts, so fabled Homer old,
 That Circe with her potion, charm'd in gold,

Us'd many soules in beastly bodies to immould. HEADLEY.
 v. 54. *This Nymph, that gaz'd upon his clustring locks.*] This
 image of hair hanging in clusters, or curls, like a bunch of grapes,
 Milton afterwards adopted into the PAR. LOST, B. iv. 303.

———— Hyacinthin locks

Round from his parted forelock manly hung
Clustring.

Compare also SAMS. AGON. v. 568.

———— these redundant locks

Robustious, to no purpose *clustring down*.

This, as I have long ago observed, was from the Πάχυνος
 Βολύβουλος, of Apollonius Rhodius, ii. 678. And we have ΒΟΤΡΥΣ
 ΧΑΙΤΗΣ, in a description of Homer's statue in the ANTHOLOG. B.
 v. p. 394. Carm. 16. edit. Stephan. 1566. But Bacchus being de-
 scribed in this passage of Comus, Milton might have remembered
 the clusters of grapes intermixed in his hair, as he is sometimes
 represented in antique gems and statues. Doctor Newton is of
 opinion, that Milton by his use of the word *gazed* in this place,
 favours the notion of those etymologists, who derive *to gaze* from
 the Greek ΑΓΑΖΟΜΑΙ. Mr. Upton might have quoted Shak-
 speare on this occasion, to prove his knowledge of Greek, FIRST
 P. K. HENRY VI. A. i. S. i.

All the whole army stood *agaz'd* on him.

But this is nothing more than *at gaze*. WARTON.

p. 55. *With ivy berries wreath'd.*] Nonnus calls Bacchus Κορυμ-
 βοφόρος, B. xiv. And Ovid, FAST. i. 393.

Festa corymbiferi celebrabas, Græcia, Bacchi.

See also our author, EL. vi. 15. WARTON.

Compare also L'ALLEGRO, v. 16. "*ivy-crowned Bacchus.*"

So Lovelace, POSTHUM. POEMS, edit. 1659. p. 51.

The twice-born god, still gay and ever young,

With ivie crown'd—

Lovelace precedes Milton in the use of another poetical phrase,
 which has never been noticed. Milton says, "The Sun *supr*
 "with the Ocean," PAR. L. B. v. 425. Lovelace, "The Sun
 "*supr* in the Deep," POEMS, ut. *supr*. p. 15. EDITOR.

Whom therefore she brought up, and Comus nam'd :

v. 58. *And Comus nam'd.*] Doctor Newton observes, that Comus is a deity of Milton's own making. But, if not a natural and easy personification, by our author, of the Greek ΚΩΜΟΣ, *Comessatio*, it should be remembered, that COMUS is distinctly and most sublimely personified in the AGAMEMNON of Æschylus, edit. Stanl. p. 376 v. 1195. Where says Cassandra, enumerating in her vaticinal ravings the horrors that haunted her house, "That horrid band, who sing of evil things, will never forsake this house. Behold, COMUS, the drinker of human blood, and fired with new rage, still remains within the house, being sent forward in an unlucky hour by the Furies his kindred, who chant a hymn recording the original crime of this fated family, &c."

Τὴν γὰρ στήνῃ, τὴν δ' οὐ ποτ' ἐκλείπει Κορὸς,
 Συμφθόγγος ἐκ εὐφώνος. —
 Καὶ μὴν πεπωκώς, γ' ὡς θρασύνεσθαι πλέον,
 Βρότειον αἷμα ΚΩΜΟΣ ἐν δομοῖς μένει,
 Δύσπεμπτος ἔξω συγγένων Ἐρινύων.
 Ὑμνεῖσι δ' ὕμνοι δώμασι προσήμεναι
 Πρώταρχον ἄτην. —

COMUS is here the god of riot and intemperance, and he has assumed new boldness from drinking human blood: that is, because Atreus served up his murdered children for a feast, and Agamemnon was killed at the beginning of a banquet. There is a long and laboured description of the figure of COMUS in the ICONES of Philostratus, Ο δαίμων ὁ ΚΩΜΟΣ ἐφίεσθαι ἐν θαλάμῳ θυγατρὸς χρυσαῖς, κ.τ.λ. Among other circumstances, his crown of roses is mentioned. Also, "Κρόταλα, καὶ θρόος ἱκανός, καὶ βόη ἁταλός, λαμπάδις τὴ, κ.τ.λ." EIKON. B. i. p. 733. seq. edit. Parif. 1608. fol. Compare Erycius Puteanus's COMUS, a VISION, written 1608. It is remarkable, that COMUS makes no figure in the Roman literature.

Peck supposes Milton's COMUS to be CHEMOS, "th' obscene dread of Moab's sons." PARAD. L. B. i. 406. But, with a sufficient propriety of allegory, he is professedly made the son of Bacchus and of Homer's forcerefs Circe. Besides, our author in his early poetry, and he was now only twenty-six years old, is generally more classical and less scriptural, than in pieces written after he had been deeply tinged with the Bible.

It must not, in the mean time, here be omitted, that COMUS the "god of cheer," had been before a dramatic personage in one of Jonson's MASQUES before the Court, 1619. An immense cup is carried before him, and he is crowned with roses and other flowers, &c. vol. vi. 29. His attendants carry javelins wreathed with ivy. He enters, riding in triumph from a grove of ivy, to the wild music of flutes, tabors, and cymbals. At length the grove

Who, ripe and frolick of his full grown age,
 Roving the Celtic and Iberian fields, 60
 At last betakes him to this ominous wood,
 And, in thick shelter of black shades imbrow'd,

of ivy is destroyed, p. 35.

And the voluptuous COMUS, god of cheer,
 Beat from his grove, and that defac'd, &c.

See also JONSON'S FOREST, B. i. 3.

COMUS puts in for new delights, &c. WARTON.

The lines, quoted by Mr. Warton from the *Agamemnon* of Æschylus, do not agree with the character of Milton's COMUS: nor is his prototype to be found in the COMUS, which Ben Jonson introduces into the masque of "Pleasure reconciled to Virtue," performed before King James in 1619. He is there represented, not as a gay seducing voluptuary, but merely as the "god of good cheer: *Epicuri porcus*." HOLE'S "Remarks on the Arabian Night's Entertainments." See ORIGIN OF COMUS, Part i. p. 57.

The derivation of ΚΩΜΟΣ is thus given in GRONOV. THESAUR. vol ix. p. 190. Dictus COMUS à Κῶμα, id est, somnus profundus, quia eum producit Comus, quicquid enim in cætu aliquo proterve geritur, five ut compotatio, five amatoria lasciva, COMUS nuncupatur; hinc comessatores *comum exercentes*. EDITOR.

v. 59. *Who, ripe and frolick of his full grown age.*] Milton and Crashaw sometimes resemble each other in the combination and form of phrases: See CRASHAW'S SACRED POEMS, p. 29. ed. Paris. 1652. "*To the Queen's Majesty*:"

But the world's homage, scarce in these well blown,

We read in you (rare Queen) *ripe and full-grown*.

See also Notes *infr.* at v. 381, and v. 978. EDITOR.

v. 60. *The Celtic and Iberian fields.*] France and Spain. THYER.

v. 61. ——— *this ominous wood.*] *Ominous*, is dangerous, inauspicious, full of portents, prodigies, wonders, monstrous appearances, misfortunes, synonymous words for *omens*. So Beaumont and Fletcher, SEA VOYAGE, A. i. S. i. of a dreary desert.

All that were made for man's use flee this desert:

No airy fowl dares make his flight o'er it,

It is so *ominous*. ———

IN PAR. REG. B. iv. 481.

—This *ominous* night, that clos'd thee round,

So many terrours, voices, prodigies,

May warn thee as a sure foregoing sign.

Hence we may perhaps best explain an obscure line in HAMLET, A. i. S. i. "And prologue to the *omen* coming on."

Here says Theobald, *prologue* and *omen* are "synonymous." But *omen* is the danger, the catastrophe. Afterwards, COMUS's wood is called "this *adventurous* glade," v. 79. WARTON.

Excels his mother at her mighty art,
 Offering to every weary traveller
 His orient liquor in a crystal glass, 65
 To quench the drouth of Phœbus, which as they taste,
 (For most do taste through fond intemperate thirst)
 Soon as the potion works, their human count'nance,
 Th' expresse resemblance of the Gods, is chang'd
 Into some brutish form of wolf, or bear, 70
 Or ounce, or tiger, hog, or bearded goat,
 All other parts remaining as they were;
 And they, so perfect is their misery,
 Not once perceive their foul disfigurement,

v. 65. — *orient.*] *Richly bright*, from the radiance of the *East*.
 So PAR. L. B. i. 546. "Banners with *orient* colours waving." It
 was a very common description of colour, and had long ago be-
 come literal even in the plainest prose. In old agreements of
 glass painters for churches, they bargain to execute their work in
orient colours. More instances occur in the PAR. LOST. See
 Thyer's note against Bentley, B. iii. 507. WARTON.

So, in the *poetry* that Milton loved: PETRARCA, SON. 166. P. i.

Di cinque perle *oriental colore*.

And Dante, PURG. C. I.

Dolce color d' *oriental zaffiro*. EDITOR.

v. 67. (*For most do taste through fond intemperate thirst*)] Thus
 Ulysses, taking the charmed cup from Circe, OV. MET. xiv: 276.

Accipimus sacra data pocula dextra,

Quæ simul arenti sitientes hausimus ore. WARTON.

v. 70. *Into some brutish form of wolf, or bear, &c.*] Oberon makes
 a similar enumeration, MIDS. N. DREAM, A. ii. S. iii.

What thou seest, when thou dost wake,

Do it for thy true love take;

Love and languish for his sake:

Be it ounce, or cat, or bear,

Pard, or boar with bristled hair. EDITOR.

v. 73. *And they, so perfect is their misery,*

Not once perceive their foul disfigurement.] Compare Spen-
 ser, F. Q. ii. i. 54. of Sir Mordant, where his Lady relates to Sir
 Guyon his wretched captivity in the Bower of Bliss, under the
 enchantress Acrasia, whose "*charmed cup*," st. 55, finally destroys
 him, and by whom, says the lady, he had before been

In chaines of lust and lewde desires ybound,

And so transformed from his former skill,

That me he knew not, neither his owne ill. EDITOR.

v. 74. — *disfigurement.*] PAR. LOST, B. ix. 521.

But boast themselves more comely than before, 75
 And all their friends and native home forget,
 To roll with pleasure in a sensual stie.

Disfiguring not God's likenesses, but their own,
 And B. iv. 127. of Satan.

Saw him *disfigur'd*, more than could befall
 Spirit of happy sort. WARTON.

Milton repeatedly uses the substantive itself. See his PROSE-
 W. i. 226. edit. Amst. "A foul *disfigurement* and burden." Again,
 p. 293. "*Disfigurement* of body." EDITOR.

v. 75. *But boast themselves, &c.*] He certainly alludes to that
 fine satire in a dialogue of Plutarch, OPP. Tom. ii. Francof. fol.
 1620. p. 985. where some of Ulysses's companions, disgusted
 with the vices and vanities of human life, refuse to be restored
 by Circe into the shape of men. Dr. J. WARTON.

Or, perhaps, to J. Baptista Gelli's Italian Dialogues, called
 CIRCE, formed on Plutarch's plan. WARTON.

Dr. Newton observes, that there is a remarkable difference in
 the transformations wrought by Circe and those by her son
 Comus: In Homer, the persons are entirely changed, their mind
 alone remaining as it was before, ODYS. K. v. 239: But here,
 only their head or countenance is changed, and for a very good
 reason, because they were to appear upon the stage, which they
 might do in masks: In Homer too, they are sorry for the ex-
 change, v. 241: But here, the allegory is finely improved, and
 they have no notion of their disfigurement: This improvement
 upon Homer might still be copied from Homer, who ascribes
 much the same effect to the herb *Lotos*, ODYS. I. v. 94, which
 whoever tasted, "forgot his friends and native home."

After all, Milton perhaps remembered Plato, where he alludes
 to the intoxicating power of the herb and to the wretched situa-
 tion of the *Lotophagi*, in that striking description of profligate
 youths, who, immersed in pleasure, not only refuse to hear the
 advice of friends, "*but boast themselves more comely than before*:"
 Καὶ τὴν μὲν Αἰδῶ, ἡλαιοθυτὰ ὀνομαζόντες, ὡθεὶς ἐξ
 ἀτίμως φρυγὰς κ.τ.λ. De Repub. lib. viii. Platon. OPP. edit.
 Serran. Tom. ii. p. 560. EDITOR.

v. 77. *To roll with pleasure in a sensual stie*] Milton applies
 the same fable, in the same language, to Tiberius, PAR. R. iv. 100
 —Expel this monster from his throne,

Now made a *stie*. — WARTON.

But Milton here remembered B. Jonson's Masque, PLEASURE
 RECONCILED TO VIRTUE, in which Hercules thus addresses
 COMUS and his crew,

Burdens, and flames of Nature, perish, die;
 (For yet you never liv'd) but in the *stie*

Therefore, when any favour'd of high Jove
 Chances to pass through this adventurous glade,
 Swift as the sparkle of a glancing star 80
 I shoot from Heav'n, to give him safe convoy,

*Of Vice have wallow'd, and in that swine's strife
 Been buried under the offence of life.* EDITOR.

v. 78. *Therefore, when any favour'd of high Jove
 Chances to pass through this adventurous glade.*] The SPIRIT
 in COMUS is the SATYRE in Fletcher's FAITHFUL SHEP-
 HERDESS. He is sent by Pan to guide shepherds passing through
 a forest by moonlight, and to protect innocence in distress. A. iii.
 S. i. vol. iii. p. 145.

But to my charge. Here must I stay
 To see what mortals lose their way,
 And, by a false fire, seeming bright,
 Train them in, and set them right:
 Then must I watch if any be
 Forcing of a Chastity;
 If I find it, then in haste
 I give my wreathed horn a blast,
 And the Faeries all will run, &c.

See also above, v. 18. Where our Spirit says,
 But to my task.— WARTON.

The expression, "*favour'd of high Jove*," calls to mind the
 happy state of our first parents, PAR. LOST, i. 30. "*Favour'd of
 Heav'n so highly*." And compare SAMS. AGON. 1045.
 "*Favour'd of Heav'n who finds &c.*" EDITOR.

v. 80. *Swift as the sparkle of a glancing star.*] There are few
 finer comparisons that lie in so small a compass. The Angel
 Michael thus descends in Tasso, *Stella cader*, &c. ix. 62. Milton
 has repeated the thought in PARAD. L. B. iv. 555.

Thither came Uriel, gliding through the Even
 On a sun-beam, *swift as a shooting star*
 In Autumn thwarts the night, when vapours fir'd
 Impress the air, &c.—

Where the additional or consequential circumstances heighten
 and illustrate the shooting star, and therefore contribute to con-
 vey a stronger image of the descent of Uriel. But the poet there
 speaks: and, in this address of the Spirit, any adjunctive digres-
 sions of that kind, would have been improper and without effect.
 I know not, that the idea of the *rapid and dazzling descent* of a
 celestial being is intended to be impressed in Homer's comparison
 of the descent of Minerva, applied by the commentators to this
 passage of COMUS. See IL. iv. 74. The star, to which Minerva
 is compared, emits sparkles, but is stationary; it does not fall

As now I do: But first I must put off
 These my sky robes spun out of Iris wooff,
 And take the weeds and likeness of a swain
 That to the service of this house belongs, 85
 Who with his soft pipe, and smooth-dittied song,

from its place. It is a bright portentous meteor, alarming the world. And its sparkles, which are only accompaniments, are not so introduced as to form the ground of the similitude. Shakspeare has the same thought, but with a more complicated allusion, in *VENUS AND ADONIS*, edit. 1596 Signat C. iij. It is where Adonis suddenly starts from Venus in the night.

Looke how a bright star *shooteth* from the skie,
 So glides he in the night from Venus' eye.

Compare *PAR. REG.* iv. 619.

By the way, the fiction of Uriel's descent and ascent by a sun-beam, is in Drayton's *Legend of Robert D. of Normandy* st. 43.

As on the sun-beams gloriously I ride,

By them I mount, and down by them I slide.

Young has adapted this idea to his own peculiar cast of conception and of composition, *N. THOUGHT*, ix.

Perhaps a thousand demigods descend

On every beam we see, to walk with men. *WARTON.*

The fiction of Uriel's descent may be from Shirley's *Comedy of THE BROTHERS*, 1652. See "Essay on the Learning of Shakspeare," 3d edit. p. 30. However, G. Fletcher, must be noticed here: *CHRIST'S VICT.* i. 72.

When, like the stars, the singing Angels shot
 To earth. — EDITOR.

v. 83. *These my sky robes spun out of Iris wooff.*] So our author of the Archangel's military robe, *PARAD. L.* xi. 244.

—— Iris had dipt the wooff.

Mr. Steevens suggests, that the vulgar phrase *Irish* stitch is a corruption from *Iris*. Milton has frequent allusions to the colours of the rainbow. *TRUTH* and *JUSTICE* are not only orb'd in a rainbow, but are apparelled in its colours, *ODE ON NATIV.* st. xv. *WARTON.*

v. 85. *And take the weeds and likeness of a swain*

That to the service of this house belongs.] Henry Lawes, the musician, acted the part of the *Spirit*. He taught music in Lord Bridgewater's family, and the Lady Alice, who played the *Lady*, and excelled in singing, was his scholar. *WARTON.*

See the *ACCOUNT OF H. LAWES*, Part i. pp. 35, et seq. *ED.*

v. 86. *Who with his soft pipe, and smooth-dittied song,*

Well knows to still the wild winds when they roar,

And hush the waving woods.] Lawes himself, no bad

poet, in "*A Pastorall Elegie to the memorie of his brother William,*"

Well knows to still the wild winds when they roar,
And hush the waving woods; nor of less faith,

applies the same compliment to his brother's musical skill.

Weep, shepherd swaines!

For him that was the glorie of your plaines.

He could allay the murmurs of the wind;

He could appease

The fullen seas,

And calme the fury of the mind.

This is printed among "CHOICE PSALMES put into Musick, &c. By Henry and William Lawes, &c. Lond. 1648." 4to. It is to this book, that Milton's Sonnet to Henry Lawes is prefixed. I have before mentioned Lawes's verses prefixed to Cartwright's Poems.

Lawes wrote a poem in praise of Dr. Wilfon, King Charles's favourite lutenist, and music-professor at Oxford, prefixed to Wilfon's "PSALTERIUM CAROLINUM, the devotions of his sacred Majestie in his Solitudes and Sufferings, &c." fol. 1657. WARTON.

Wilfon had also paid a poetical compliment to Lawes, on his publishing his "SECOND BOOK OF AYRES," in 1655. See before, Part i. p. 38. note i. Of Lawes's poetical talents see a specimen, Ibid. p. 37. EDITOR.

v. 87. *Well knows to still the wild winds when they roar,*

And hush the waving woods;] There is something exceedingly melodious in the cadence "*and hush the waving woods;*" and, to give it full force in the pronunciation, perhaps a long pause should follow it. The contrast between the roughness of the preceding hemistich "*the wild winds when they roar;*" and the smoothness of this, is finely drawn. The Alliteration in these lines is also observable, and resembles a continuation of the figure in Lucretius. See Harris's PHIL. INQ. P. ii. ch. iv.

————adverso flabra feruntur

Flumine.—

See likewise SANDY'S TRAVELS, ed. 1615. p. 207.

The bitter storme augments; the wilde windes wage

Warre from all parts, and joyne with the seas rage.

And Sylvester's DU BARTAS, ed. fol. 1621. p. 30. Of shady forests.

When through their green boughs whiffing winds do whirl

With wanton puffs their waving locks to curl.

Which lines will remind the reader of our poet's ARCADES, v. 46.

To nurse the saplings tall, and curl the grove

With ringlets quaint, and wanton windings wove.

Gray, with a little alteration, has copied v. 87. into his INSTALLATION-ODE, st. viii.

Through the wild waves as they roar. EDITOR.

And in this office of his mountain watch,
Likeliest, and nearest to the present aid 90
Of this occasion. But I hear the tread
Of hateful steps, I must be viewless now.

COMUS enters with a charming rod in one hand, his
glass in the other; with him a rout of monsters, beaded
like sundry sorts of wild beasts, but otherwise like men
and women, their apparel glistening; they come in
making a riotous and unruly noise, with torches in
their hands.

COMUS.

The star that bids the shepherd fold,
Now the top of Heav'n doth hold;

v. 91. ~~————~~ *I hear the tread*

Of hateful steps.] So in PAR. LOST. B. iv. 865. "I
"hear the tread of nimble feet." WARTON.

And in SAMSON AGON. v. 110. "I hear the tread of many
"feet." EDITOR.

v. 92. ~~————~~ *I must be viewless now.*] The epithet *viewless*
is almost peculiar to Milton. In the ODE ON THE PASSION. st. 8.

Or should I thence hurried on *viewless* wing,
In PAR. LOST. B. iii. 518. Of the gate of Heaven.

~~————~~ Drawn up to Heav'n sometimes

Viewless, and underneath a bright sea flow'd.

But Shakspeare has "the *viewless* winds." Mr. Bowle observes,
that the Spirit's conduct here much resembles that of Oberon in
the MIDSUM. NIGHT'S DREAM,

But who comes here? I am invisible,

And I will overhear their conference. WARTON.

v. 93. *The star that bids the shepherd fold.*] Virg. ECLOG. vi. 85.

Cogere donec oves stabulis, numerumque referre

Jussit, et invito processit vesper Olympo.

And GEORG. iv. 434.

Vesper ubi è pastu vitulos ad tecta reducit. NEWTON.

Collins, in his beautiful ODE TO EVENING, introduces this
pastoral notation of time, accompanied with the most romantic
and delightful imagery:

~~————~~ When THY *folding-star* arising shows

His paly circlet, at his warning lamp

The fragrant Hours and Elves,

And the gilded car of day
 His glowing axle doth allay 95
 In the steep Atlantic stream;
 And the slope sun his upward beam
 Shoots against the dusky pole,
 Pacing toward the other goal 100
 Of his chamber in the East.
 Mean while welcome Joy and Feast,
 Midnight Shout and Revelry,
 Tipsy Dance and Jollity.

Who slept in buds the day,
 And many a Nymph, who wreathes her brows with sedge,
 And sheds the fresh'ning dew, and, lovelier still,
 The pensive Pleasures sweet,
 Prepare thy shadowy ear. EDITOR.

v. 95. *And the gilded car of day.* Petrarcha, SON, 187. P. i.

Quando 'l sol bagna in mar l' aurato carro.

And Chaucer, TEST. OF CRESEIDE. v. 208. has "Phœbus"
 "goldin carte." EDITOR.

v. 96. *His glowing axle doth allay*

In the steep Atlantic stream.] The "glowing axle" re-
 sembles an expression of Petrarch, CANZ. v. P. i.

Come 'l sol volge le infiammate ruote,

Per dar luogo alla notte.

See also St. Jerome, Comment. in Eccles. C. i. 5. "Sol
 ipse qui in lucem mortalibus datus est, interitum mundi ortu
 suo quotidie indicat et occasu. Qui postquam ardentem rotam
 oceano tinxerit, per incognitas nobis vias ad locum unde exierat
 regreditur." OP. D. Hieronymi, Tom. vii. p. 52, ed. fol. Franc.
 1684.

Perhaps the text is an allusion to the opinion of the ancients,
 that the setting of the sun in the Atlantic ocean was accompanied
 with a noise, as of the sea hissing. See Juvenal SAT. xiv. 280.

Audiet HERCULEO stridentem gyraque solem. EDITOR.

v. 100. *Pacing toward the other goal*

Of his chamber in the East.] In allusion to the same
 metaphors employed by the Psalmist, Ps. xix. 5. "The sun as a
 bridegroom cometh out of his chamber, and rejoiceth as a strong
 man to run a race." NEWTON.

Spenser applies these metaphors to the moon. EPITHALAM.
 v. 149.

Loe where she comes along with portly pace,
 Like Phœbe, from her chamber of the East,
 Arising forth to run her mighty race. EDITOR.

Braid your locks with rosy twine, 105
 Dropping odours, dropping wine.
 Rigour now is gone to bed,
 And Advice with scrupulous head.
 Strict Age and sour Severity,
 With their grave saws, in slumber lie. 110

v. 105. *Braid your locks with rosy twine,
 Dropping odours, dropping wine.*] Hor. On. ii. xi. 13,
 Cur non sub altâ vel platano vel hâc
 Pinu jacentes sic temere, et rosâ
 Canos odorati capillos,
 Dum licet, *Affyridue nardo*
 Potamus uncti? dissipat Evius
 Curas edaces.

Comus's direction indeed perfectly accords with that characteristic spirit of revelry, which may be found in the Lyric songs not only of the Roman, but also of the Greek and Eastern poets. EDITOR.

v. 107. *Rigour now is gone to bed,
 And Advice with scrupulous head, &c.*] Much in the strain of Sydney, ENGLAND'S HELICON, p. 1. edit. 1609.

Night hath clos'd all in her cloake,
 Twinkling stars loue-thoughts prouoke;
 Daunger hence good care doth keepe,
 Iealousie itselfe doth sleepe.

Compare also Spenſer's ASTROPHEL.

Your merry glee is now laid all abed.

Again, in DECEMBER.

Delight is laid abed.

And in the TEARES OF THE MUSES.

—All that goodly glee

Is layd aſleepe. WARTON.

v. 108. *And Advice with scrupulous head.*] The manuſcript reading, *And quick Law*, is the beſt. It is not the eſſential attribute of *Advice* to be *ſcrupulous*: but it is of *Quick Law*, or *Watchful Law*, to be ſo. WARBURTON.

It was, however, in character for Comus to call *Advice*, *ſcrupulous*. It was his buſineſs to depreciate, or ridicule, *Advice*, at the expence of truth and propriety. WARTON.

v. 109. *Sour Severity.*] There is an earlier uſe of this word in the ſame ſignification. See Daniel's COMPL. ROSAM. ft. 39. ed. 1601. fol.

Titles that cold *Seueritie* hath found. WARTON.

v. 110. *With their grave ſaws.*] *Saws*, ſayings, maxims, Shakſpeare, AS YOU LIKE IT, A. i. S. ix.
 Full of wiſe ſaws.

We, that are of purer fire,
 Imitate the starry quire,
 Who, in their nightly watchful spheres,
 Lead in swift round the months and years.
 The sounds and seas, with all their finny drove, 115
 Now to the moon in wavering morrice move;
 And on the tawny sands and shelves
 Trip the pert faeries and the dapper elves.
 By dimpled brook and fountain brim,

And HAMLET, A. i. S. v.

I'll wipe away all trivial fond records,

All *saws* of books. NEWTON.

v. 113. *Who, in their nightly watchful spheres.*] So ODE
 NATIV. v. 21.

And all the *spangled host keep watch in order bright.*

And VAC. EXERCISE. v. 40.

——— the *spheres of watchful fire.* EDITOR.

116. — [*In wavering morrice move.*] The *Morrice*, or *Moorish dance*, was first brought into England, as I take it, in Edward the third's time, when John of Gaunt returned from Spain, where he had been to assist his father-in-law, Peter king of Castile, against Henry the bastard. PECK.

In the MORGANTE MAGGIORE of Pulci, we have "*Balli alla morecca*," which he gives to the age of Charlemagne. Cant. iv. 92. WARTON.

v. 118. *Trip the pert faeries and the dapper elves.*] The sound is here again accommodated to the sense; for the inversion of the verb gives an appropriate gaiety to the verse. EDITOR.

v. 119. *By dimpled brook.*] Shenstone has adopted this picturesque expression. ODE, RURAL ELEGANCE.

Forego a court's alluring pale

For *dimpled brook* and leafy grove.

Thomson has "*dimpled pool*." SPRING. v. 173. and "*dimpled water*." IB. v. 425. See also Browne's BRIT. PAST. B. ii. S. v. ed. 1616. p. 114.

And every *River* with unusual pride

And *dimpled cheek* rowles sleeping to the tyde. ED.

Ibid. *By dimpled brook and fountain brim.*] This was the pastoral language of Milton's age. So Drayton, BAR. W. vi. 36.

Sporting with Hebe by a *fountain-brim*.

And in Warner's ALBION'S ENGLAND, B. ix. 46.

As this same fond selfe-pleasing youth stood at a *fountainne-brim*.

We meet with *ocean brim* in PARAD. L. B. v. 140.

With wheels yet hovering o'er the *ocean brim*.

The Wood-Nymphs, deckt with daisies trim, 120
 Their merry wakes and pastimes keep;
 What hath night to do with sleep?
 Night hath better sweets to prove,
 Venus now wakes, and wakens Love.
 Come, let us our rights begin, 125

In the FAERIE QUEENE, *Brim* is simply used for *Shore*, v. ix. 35.
 Towards the western *brim* began to draw.
 And simply for *Bank*, in Drayton's Q. OF CYTH. vol. ii. p. 662.
 At length I on a fountaine lit
 Whose *brim* with pinks was planted.
 Again, of the same fountain, *ibid.*
 Within whose chearful *Brim*s.

The same author has "*broad-brimm'd* Orellana," POLYOLB. S. xix. vol. iii. p. 1037. Shakspeare, TEMP. A. iv. S. i. "Pierced and twilled *brims*." Fletcher, "Where the gravel from the *brim*." FAITH. SHEP. A. iii. S. i. vol. iii. p. 154. The same writer has a singular use of the word in this sense, *Ibid.* A. iv. S. i. p. 165.

—Underneath the *brim*

Of sailing pines that edge yon mountain in.
 With an obvious meaning. Our author has a still more peculiar use of the word, yet in the same sense, in his PRELATIOAL EPISCOPACY. "This cited place lies upon the very *brim* of another corruption," PROSE WORKS, vol. i. 33. Many other instances might be brought from Drayton, Browne, Spenser, &c. One of my reasons for saying so much of this word, will appear in the Note on v. 924.

May thy *brimmed* waves for this, WARTON.

v. 121. *Their merry wakes and pastimes keep.*] Alluding probably to country *Wakes*, which were celebrated with nightly dances. Milton is fond of adverting to *rustic festivities*. Thus at v. 174. there seems an allusion to the custom of *Harvest-home*. See also L'ALLEGRO, v. 97. COMUS, v. 959. and SAMs. AGON. v. 1323. where we meet with the motley crew usually attendant at *Fairs* and *May-games*:

—sword-players, and every sort

Of gymnastic artists, wrestlers, riders, runners,
 Juglers, and dancers, antics, mummers, mimics, &c.

v. 124. *Venus now wakes, and wakens Love.*] Milton perhaps remembered his favourite poet's allusion to the goddess. See the HIPPOLYTUS of Euripides, v. 196.

Ὀυδὴν μὲν ἀπὸ τῆς ΝΥΚΤΟΣ ΠΑΥΣΑΝΤΟΣ ἴστω.

Compare also Spenser, BRIT. IDA. c. ii. ft. 3.

Night is Love's holy-day. EDITOR.

v. 125. *Come, let us our rights begin.*] Fenton, I believe, first

'Tis only day-light that makes sin,
Which these dun shades will ne'er report.
Hail, Goddess of nocturnal sport,
Dark-veil'd Corytto! t'whom the secret flame
Of midnight torches burns; mysterious dame, 130
That ne'er art call'd, but when the dragon woom
Of Stygian darkness spetts her thickest gloom,
And makes one blot of all the air;

altered *rights* to *rites*. He has been followed by doctor Newton, and by Mr. Warton in his first edition. But in Mr. Warton's second edition the original reading is restored. Tickell reads *rights*. EDITOR.

v. 126. *'Tis only day-light that makes sin.*] Mr. Bowle supposes that Milton had his eye on these gallant lyrics of a Song in Jonson's Fox, A. iii. S. vii.

'Tis no sinne love's fruit to steale,

But the sweet thefts to reveale:

To be taken, to be seene,

These have crimes accounted beene. WARTON.

v. 129. *Dark-veil'd Corytto.*] *The Goddess of wantonness.* See Leland's Advant. and Necess. of Christian Revelation. vol. i. p. 173, 8vo. Dr. Newton observes, that "she was originally a strumpet, and had midnight sacrifices at Athens, and is therefore very properly said to be *dark-veiled*." Her orgies were celebrated also by the Thracians, Chians, Corinthians, and others. Her rites were termed *Coryttia*, and her priests *Baptae*. See Juvenal Sat. ii. v. 91. Milton makes her the companion of Hecate, the patroness of enchantments, to whom Comus and his crew v. 535. "do abhorred rites;" her mysteries requiring *the veil of that darkness*, over which Hecate presided. EDITOR.

v. 131. ~~the dragon woom~~ *The dragon woom*

Of Stygian darkness spetts her thickest gloom.] This also is Milton's genuine reading. Tickell first changed the more significant word *spets* to *spits*, which Fenton and Doctor Newton have adopted. Mr. Warton restored the original reading, and, at the same time, observed, that "Drayton uses *spetteth* without a familiar or low sense. BAR. W. ii. 35. Of an exhalation or cloud.

"*Spetteth* his lightning forth outrageously.

"And Spenser has '*Fire-spelling forge*.' F. Q. ii. vii. 3."

In IL PENS. v. 59. "Cynthia checks her *dragon joke*." Shakespeare has the "*dragons of the night*," MIDS. N. DR. A. iii. S. ii. ed. Malone, vol. ii. p. 505, where it is observed, that "the image of dragons drawing the chariot of night is derived from the watchfulness of that fabled animal." See also TR. AND CRASS. A. v. S. ix. "The *dragon wing of night*." EDITOR.

Stay thy cloudy ebon chair,
 Wherein thou rid'st with Hecat', and befriend 135
 Us thy vow'd priests, till utmost end
 Of all thy dues be done, and none left out,
 Ere the blabbing eastern scout,
 The nice morn, on th'Indian steep
 From her cabin'd loop-hole peep, 140

v. 134. *Stay thy cloudy ebon chair,
 Wherein thou rid'st with Hecat'.*] So PAR. LOST. B. ii.

929. Of Satan, who
As in a cloudy chair, ascending rides
 Audacious.

Milton might have remembered Macbeth's execration of the weird sisters,

Infected be the air whereon they ride. EDITOR.

v. 135. *Wherein thou rid'st with Hecat'.*] *Hecate* is here used as a disyllable, as it is in the MIDS. N. DR. Act and Sc ult. and in MACBETH A. ii. S. i. and A. iii. S. v. where Mr. Malone observes that "Marlowe, though a scholar, has likewise used "the word *Hecate* as a disyllable:

"Plutoe's blew fire, and *Hecat's* tree,

"With magick spells so compass thee. *Dr. Faustus.*"

The same may be said of Jonson, SAD SHEPHERD, A. ii. S. iii.
 ———— that very night

We earth'd her in the shades, when our dame *Hecat'*

Made it her gaing night over the kirk-yard.

Where, by the way, it may be mentioned, that Maudlin the witch (who is the speaker) calls *Hecate the mistress of witches*, "OUR DAME HECATE," which has escaped the notice of Mr. Steevens and Mr. Tollet, in their remarks on Shakspeare's being censured for introducing *Hecate* among the vulgar witches. See Steevens's SHAKSP. vol. vii. p. 490. ed. 1793. In the Camb. MS. Milton observes the legitimate pronunciation of *Hecate*. See also v. 535.

Doing abhorred rites to *Hecaté*. EDITOR.

v. 138. *Ere the blabbing eastern scout.*] Shakspeare, K. HEN. VI. P. ii. A. iv. S. i.

The gaudy, *blabbing*, and remorseful day. EDITOR.

v. 139. *Nice morn.*] A finely chosen epithet, expressing at once, *curious*, and *squeamish*. HURD.

v. 140. *From her cabin'd loop-hole peep.*] So appearing to them, who see the morning break from the midst of a wood, "at loop-holes cut through thickest shade." PAR. LOST, ix. 1110. See also CANTICLES, vi. 10. "Who is she that looketh forth as the morning?" RICHARDSON.

Ibid. *From her cabin'd loop-hole peep.*] Rather *cabin's*. COMUS

And to the tell-tale sun descry
Our conceal'd solemnity.
Come, knit hands, and beat the ground

is describing the morning contemptuously, as it was unfriendly to his secret revels. WARTON.

The morning *peeping* from the East is an expression, of which our elder poets appear to have been fond. Dr. Newton brings an instance from Fletcher's FAITHF. SHEPHERESS, A. v. S. i.

See the blushing morn doth *peep*, &c.

Mr. Bowle gives another from Drayton, MUS. ELYS. ed. 1630. p. 22.

The *sunne* out of the east doth *peep*.

To these may be added Spenser, FAER. QV. iv. v. 45.

And now the *day* out of the ocean mayne

Began to *peep* above this earthly masse.

Fairfax, TASSO, ed. 1600. B. ix. st. 74.

Mean while the purple *morning* *peeped*, &c.

MIROUR FOR MAGISTRATES, ed. 1610. p. 730.

When out of East the *day* began to *peep*.

Sylvester, DU BARTAS, ed. fol. 1621. p. 841.

Blushing *Aurora* sweetly *peeping* out.

P. Fletcher, PURP. ISLAND, C. xi. st. 1.

The early morn let out the *peeping day*.

See also Milton's PROSE-WORKS, vol. i. p. 160. ed. Amsterdam. "Ever since the *day-peep*, till now the sunne was "grown somewhat rank." EDITOR.

u. 141. ——— *the tell-tale sun.*] The epithet has been said to allude to the fable of the Sun's discovering Mars and Venus, and telling tales to Vulcan. ODYSSEY, B. 302.

Ἡλίου γὰρ οἱ ὀνόματι ἔχον, αἷμα τὸ μύθεον.

But see Spenser, BRIT. IDA. C. ii. st. 3.

The thick-lock'd boughs shut out the *tell-tale sun*,

For Venus hated his *all-blabbing* light.

And Shakspeare, RAPE OF LUCRECE.

Make me not object to the *tell-tale day*. EDITOR.

u. 143. *Come, knit hands, and beat the ground*

In a light fantastic round.] So, in L'ALLEGRO, v. 34.

On the *light fantastic* toe.

Compare Fletcher's FAITHF. SHEP. A. i. S. i.

——— *Arm in arm*

Tread we softly in a round:

While the hollow neighbouring ground, &c.

And Jonson, in his MASQUES.

In motions swift and meet

The happy ground to beat. WARTON.

See HOR. OD. i. xxxvii. 1.

——— *nunc pede libero*

Pulsando tellus.

In a light fantastic round.

THE MEASURE.

Break off, break off, I feel the different pace 145
Of some chaste footing near about this ground.
Run to your shrouds, within these brakes and trees ;

Sir John Davies uses the expression in his *ORCHESTRA*, first published in 1622. ft. 75.

—— the Graces painted are

With hand in hand dancing an endless round;——

With equal foot they beat the flow'ry ground.

And Pope, *JAN. AND MAY*, v. 353.

Mean time the vigorous dancers *beat the ground.* ED.

v. 144. The use of the *Trochaic* measure gives peculiar sprightliness to *Comus's* invitation. Mr. Warton has remarked its happy effect, in a note on the last line of *Milton's EPITAPH ON THE MARCHIONESS OF WINCHESTER*, the metre of which, he observes, is that of I. *Allegro* and II. *Penseroso*, of this festive song, and of the Spirit's speech, v. 922 ; from which specimens of Lyric sweetness and ease we may justly wish that he had used it more frequently. See Mr. Warton's 1st ed. p. 309, and 2d ed. p. 304.

The *SONG ON MAY MORNING* presents another eminent proof of Milton's attention to the effect of metre, in that admirable change of numbers, with which he describes the appearance of the May Morning, and salutes her *after she has appeared*, as different as the subject is, and produced by the transition from *Iambics* to *Trochaics*.

So, in *L'ALLEGRO* he banishes Melancholy in *Iambics*, but invites Euphrosyne in *Trochaics* :

Come, and trip it as you go,

On the light fantastic toe ;

where the numbers dance with Euphrosyne and her attendants, as here with *Comus* and his crew. EDITOR.

Ibid. A *Dance* is here begun, called *The Measure* ; which the Magician almost as soon breaks off, on perceiving the approach of *some chaste footing*, from a sagacity appropriated to his character. WARTON.

A *Measure* is said to have been a court dance of a stately turn ; but sometimes to have expressed dances in general. A *Round* is thus defined in Barret's *Alvearie*, 1580. "*When men daunce and sing, taking hands round.*" See also Grey's Notes on Shakspeare, vol. ii. p. 57. EDITOR.

v. 147. *Run to your shrouds, within these brakes and trees.] To*

Our number may affright : Some virgin fure
 (For so I can distinguish by mine art)
 Benighted in these woods. Now to my charms, 150
 And to my wily trains ; I shall ere long
 Be well-stock't with as fair a herd as graz'd
 About my mother Circe. Thus I hurl
 My dazling spells into the spungy air,

your recesses, harbours, hiding-places, &c. So, HYMN. NATIV.
 v. 218. "Nought but profoundest hell can be his *shroud*." And
 in PARAD. L. B. x. 1068.

— While the winds
 Blow moist and keen, shattering the graceful locks
 Of these fair spreading trees, which bid us seek
 Some better *shroud*.—

We have the verb, PAR. REG. B. iv. 419. And below in
 COMUS, v. 316. where the line is written in the manuscript,
 "Within these *shroudie* limits." Whence we are led to suspect,
 that our author, in some of these instances has an equivocal re-
 ference to *shrouds* in the sense of the *branches of a tree*, now often
 used. And a tree, when lopped, is said to be *shrouded*. Com-
 pare Chaucer, ROM. R. v. 54.

For there is neither buske nor hay
 In May that it nill *shrouded* bene
 And it with new leves wrene. WARTON.

See Jonson's Masque, PLEASURE RECONCILED TO VIRTUE,
 where Hercules thus addresses *Comus and his crew* ;

But here must be no shelter, nor no *shroud*
 For such : Sink grove, or vanish into cloud. EDITOR.

v. 150. ———— *Now, to my charms,*

And to my wily trains] Mr. Warton has not only
 illustrated *Comus* with notes of inimitable taste and erudition,
 but has also elegantly transfused some of its fine imagery and
 nervous expressions into his own poetry. See particularly his
 PLEASURES OF MELANCHOLY.

This sober hour of silence will unmask
 False Folly's smiles, that like the *dazling spells*
 Of wily *Comus* cheat th'unweeing eye
 With *blear illusion*, and persuade to drink
 The charmed cup, which Reason's mintage fair
 Unmoulds, and stamps the monster on the man. ED.

v. 154. *My dazling spells into the spungy air.*] Fletcher, FAITH.
 SHEP. A. iii. S. i. vol. iii. p. 150.

I strew these herbs to purge the air ;
 Let your odour drive from hence
 All mists that *dazle* sense, &c.

Of pow'r to cheat the eye with blear illusion, 155
 And give it false presentments, lest the place
 And my quaint habits breed astonishment,
 And put the damsel to suspicious flight,
 Which must not be, for that's against my course :
 I, under fair pretence of friendly ends, 160
 And well-plac'd words of glozing courtesy

Again, in the same play, if I remember right,
 There is another charm, whose power will free
 The dazzled sense.—

Adam says, that in his conversation with the angel, his earthly nature was *overpower'd* by the heavenly, and, as with an object that excels the sense, "*dazzled, and spent*." PARAD. LOST, viii. 457. WARTON.

Ibid. ——— the *spongy air*.] Milton availed himself of Shakspeare's epithet in CYMBELINE, "The *spongy* South."

STEEVENS.

The epithet is here applied with peculiar effect, signifying that the air *absorbs and retains the spells*, at the command of the magician. EDITOR.

v. 155. To cheat the eye with blear illusion.] In our author's REFORMATION, &c. "If our understanding have a film of ignorance over it, or be *blear* with gazing on other false glitterings, &c." PR. W. i. 12. But *blear-eyed* is a common and well-known phrase. WARTON.

To blear the eye was formerly a phrase that signified to *deceive*. See SONGS and SONNETS OF UNCERTAIN AUCTORS, first printed in 1557, reprinted in 8vo. 1717. "An old Lover to a young Gentlewoman." p. 248.

Ye are too yonge to bring me in,

And I too old to gape for flies ;

I have too long a lover been,

If such yonge babes should *bleare mine eyes*.

So Shakspeare, TAM. OF THE SHREW. A. v. S. i.

While counterfeit supposes *blear'd* thine eye.

And Sylvester, DU BARTAS, ed. fol. 1621. p. 175.

—blind Error had not *blear'd* his eyes. EDITOR.

v. 161. — words of glozing courtesy.] Flattering, deceitful. As in PARAD. LOST, B. iii. 93. "*Glozing* lies." B. ix. 549. "So *glow'd* the tempter." Perhaps from Spenser, F. Q. iii. viii. 14. "Could well his *glozing* speeches frame." See Marlow's EDWARD SECOND, "The *glozing* head of thy base minion thrown." Reed's OLD PL. ii. 317. And Lilly's ALEXANDER AND CAMPASPE. "Not to *gloze* with your tongue." A. iii. S. i. Compare APOL. SMECTYMN. §. viii. "Immediately he falls to

Baited with reasons not unplaufible,
 Wind me into the *easy-hearted* man,
 And hug him into snares. When once her eye
 Hath met the virtue of this magic duft, 165
 I fhall appear fome harmlefs villager,
 Whom thrift keeps up about his country gear.

"*glozing*, &c." PR. W. I. 121. And Shaksp. RICH. II. A. ii. S. i.
 Than they whom youth and eafe have taught to *gloze*.

WARTON.

v. 162. *Baited with reasons not unplaufible*.] So, in SAM. AGOW.
 1066. "The bait of honied words." The fame metaphor is used
 by Spenser, F. Q. iii x. 6.

———— with commuæ speech

He courted her, yet *baited* every word.

See alfo Mr. Egerton's edition of the HIPPOLYTUS of Euripides,
 printed at the Clarendon Preſs, Ox. 4to. 1796. v. 969.

———— ΘΗΡΕΥΟΥΣΙ γὰρ

Σαυροῖς λόγους αἰσχρὰ μηχανήματα.

Where the learned editor points out the uſe of the ſame figure in
 the Hebrew and Arabic languages. EDITOR.

v. 163. Wind me.] Tickell and Fenton read "*Win me*." Ton-
 ſon's edition of 1713 reads the ſame; but that of 1705 has the
 genuine reading "*Wind me*." EDITOR.

v. 164. ————— *When once her eye*

Hath met the virtue of this magic duſt.] This refers to a
 previous line, "my powder'd ſpells," v. 154. But *powder'd* was
 afterwards altered into the preſent reading *dawling*. When a
 poet corrects, he is apt to forget and deſtroy his original train of
 thought. WARTON.

v. 166. *I ſhall appear ſome harmleſs villager*.] Compare Taſſo,
 GIER. LIB. C. xiv. 55.

Non lunge un ſagaciſſimo valletto

Poſe, di panni paſtorai veſtito. EDITOR.

Ibid. *I ſhall appear ſome harmleſs villager*

Whom thrift, &c.] So ſtands the context in the editions
 1637 and 1645: But thus in the edition 1673, and in thoſe of
 Tonſon.

I ſhall appear ſome harmleſs villager,
 And hearken, if I may, her buſineſs here.
 But here ſhe comes, I fairly ſtep aſide.

Where, beſide the tranſpoſition, the line, *Whom thrift*, is omitted.
 Tickell, however, has followed the two firſt editions, with the
 emendation of "her buſineſs *hear*," and no comma after *may*,
 according to the table of ERRATA in 1673. Fenton copies
 Tickell. WARTON.

In Tonſon's edition of 1713 the reading is precisely the ſame as

But here she comes, I fairly step aside,
And hearken, if I may, her business here.

The Lady enters.

This way the noise was, if mine ear be true, 170
My best guide now; methought it was the sound
Of riot and ill-manag'd merriment,
Such as the jocond flute, or gamesome pipe
Stirs up among the loose unletter'd hinds,
When for their teeming flocks, and granges full, 175
In wanton dance they praise the bounteous Pan,
And thank the Gods amiss. I should be loath
To meet the rudeness, and swill'd insolence,
Of such late wassailers; yet O! where else

Tickell's. Tickell's edition was published in 1720. Dr. Dalton also has followed this reading. EDITOR.

v. 168. *Fairly.*] That is, *softly*. HURD.

"FAIR and *softly*," were two words which went together, signifying gently. The corpse of Richard the second was conveyed in a litter through London, "FAIRE and *softly*." Froissart, P. ii. ch. 249. WARTON.

"Soft and FAIRE. By little and little." Barret's *Alvearie*. 1580. EDITOR.

v. 170. *If mine ear be true.*] "Lift mortals, if your ears be true." v. 997. *infr.* In another, and less literal, sense. WARTON.

v. 173, ——— *jocond.*] He uses this word from the Italian *giocondo*, rather than from the Latin *jucundus*. See v. 41. *supr.* *Jocond* is also used by Chaucer, PR. CAN. YEOMAN. 607.

He is full *joconde* also I dare lay. EDITOR.

v. 178. *To meet the rudeness, and swill'd insolence,*

Of such late wassailers.] In some parts of England, especially in the West, it is still customary for a company of mummers, in the evening of the Christmas-holidays, to go about carousing from house to house, who are called the *wassailers*. To much the same purpose says Fletcher, FAITH. SHEP. A. V. S. i.

—— The woods, or some near town,

That is a neighbour to the bordering down,

Hath drawn them thither, 'bout some lusty sport,

Or spiced *wassel-bowl*, to which resort

All the young men and maids of many a cote,

Whilst the trim minstrell strikes his merry note.

Selden mentions the "yearlie *Was-haile* in the country on the vigil

Shall I inform my unacquainted feet
 In the blind mazes of this tangled wood?
 My Brothers, when they saw me wearied out
 With this long way, resolving here to lodge

180

"of the new year." NOTES ON POLYOLB. S. ix. vol. iii. p. 838.
 Compare LOVE'S LAB. LOST, A. v. S. ii,

He is wit's pedlar, and retails his wares
 At wakes, and *wassels*, meetings, markets, fairs.
 And Jonson, of a rural feast in the Hall of Sir Wroth. FOR. ii. iii.
 The jolly *Wassal* walks the often round.

In Macbeth, "*Wine and wassell*," mean, in general terms, feasting
 and drunkenness, A. i. S. vii. Jonson personifies *Wassell*, "her
 "page bearing a brown bowl." MASQUES, vol. vi. 3. In
 ANT. AND CLEOP. we have "lascivious *wassels*." See also
 HAMLET, A. i. S. vii.

In the text, *swill'd inselence* is similar to *flown with inselence and
 wine*, in PAR. LOST, i. 502. Read *swoln*. WARTON.

Mr. Nott, the ingenious Translator of Select Odes from the
 Persian poet Hafez, Lond. 1787, observing that several of our
 words are deduced from the Persian and Arabic, considers *Wassail*
 as derived from the Persian word *Wesil*, which, he believes, sig-
 nifies *enjoyment* in almost all its senses. Dr. Johnson has derived
 it from the Saxon *Was heal*, *Be of good health*, or, *Your health* :
 Whence a drinker was anciently called a *was-heiler*, or a *wisher of
 health*. Of the custom of *Wassailing* in Herefordshire, different
 from any thing of the kind practised elsewhere; See Lodge's
 "Introductory Sketches towards a Topographical History of
 "the county of Hereford." 1793. EDITOR.

v. 180. *Shall I inform my unacquainted feet.*] The expression
unacquainted feet is a little hard. HURD.

In the FAITHFUL SHEPHERDESS, Amoret wanders through
 a wild wood in the night, but under different circumstances, yet
 not without some apprehensions of danger. We have a parallel
 expression in SAMS. AGON. v. 335.

—Hither hath inform'd

Your younger feet.— WARTON.

v. 181. *In the blind mazes of this tangled wood.*] So, in PAR.
 REG. B. ii. 246. "Wandering this woody maze." DUNSTER.

Thomson has inverted this expression, SPRING, v. 794.

—or through the mazy wood

Dejected wanders. EDITOR.

Ibid, ——— *tangled wood.*] "They seek the dark, the
 "hushy, the *tangled forest*." PROSE-W. vol. i. p. 13. So PAR.
 LOST, B. iv. 176. "*Tangling* bushes had perplex'd." WARTON.

And, ODE NATIV. v. 188. "The Nymphs in twilight shade
 "of *tangled thickets* mourn." EDITOR.

Under the spreading favour of these pines,
 Stept, as they said, to the next thicket side 185
 To bring me berries, or such cooling fruit
 As the kind hospitable woods provide.
 They left me then, when the gray-hooded Eev'n,

v. 184. *Under the spreading favour of these pines.*] This is like Virgil's "*Hospitiis teneat frondentibus arbos.*" GEORG. iv. 24. An inversion of the same sort occurs in Cicero, in a Latin version from Sophocles's TRACHINIÆ, of the Shirt of Nessus. Tusc. DISP. ii. 8.

Ipsæ inligatus peste interimor textili. WARTON.

v. 185. *To bring me berries, or such cooling fruit*

As the kind hospitable woods provide.] So Fletcher, FAITH. SHEP. A. i. S. i. vol. iii. p. 105. Where, says the virgin-shepherdess Clorin,

My meat shall be what these wild woods afford,
 Berries, and chestnuts, plantanes, on whose cheeks
 The sun sits smiling, and the lofty fruit
 Pull'd from the fair head of the strait-grown-pine.

See also *ibid.* p. 107. and p. 145.

By laying the scene of his *Mask* in a wild forest, Milton secured to himself a perpetual fund of picturesque description, which, resulting from situation, was always at hand. He was not obliged to go out of his way for this striking embellishment: it was suggested of necessity by present circumstances. The same happy choice of scene supplied Sophocles in *PHILOCTETES*, Shakspeare in *AS YOU LIKE IT*, and Fletcher in the *FAITHFUL SHEPHERDESS*, with frequent and even unavoidable opportunities of rural delineation, and that of the most romantic kind. But Milton has additional advantages: his forest is not only the residence of a magician, but is exhibited under the gloom of midnight. Fletcher, however, to whom Milton is confessedly indebted, avails himself of the latter circumstance. WARTON.

No parts of Tasso are read with greater relish, than where he describes the darkness, silence, and other horrors of the *enchanted forest*: and the poet himself is so sensible of the captivating influence of such ideas over the human imagination, that he makes the catastrophe of the poem in some measure depend upon them. Milton is not less enamoured of "*forests and enchantments drear*;" as appears from the use to which he applies them in *COMUS*, the scenery whereof charms us the more, because it affects our minds, as it did the bewildered lady, and causes "*a thousand fantasies to throng into the memory, &c.*" See Dr. Beattie's *DISSERT. MORAL AND CRITICAL*, 4to. Lond. 1783. p. 616. EDITOR.

v. 188. ——— *when the gray-hooded Eev'n,*

Like a sad votarist in palmer's weed.] Milton, notwith-

Like a sad votarist in palmer's weed,
 Rose from the hindmost wheels of Phœbus' wain. 190
 But where they are, and why they came not back,
 Is now the labour of my thoughts; 'tis likeliest
 They had engag'd their wandring steps too far;
 And envious darkness, ere they could return,
 Had stole them from me: else, O thievish Night, 195

standing his abhorrence of every thing that related to superstition, often dresses his imaginary beings in the habits of popery. But poetry is of all religions: and popery is a very poetical one. In PAR. REG. the morning "comes forth with pilgrim-steps in *"amice gray."* B. iv. 426. This is what is called *gravis amictus*, in the Roman ritual. Milton's MELANCHOLY is a pensive Nun.

A *votarist* is one who had made a religious vow, here perhaps for a pilgrimage, being in *palmer's weeds*. Leland says, that Ela countess of Warwick was buried in Osney Abbey, her image in "the habite of a *vowes*," that is, a Nun. ITIN. vol. ii. 19. *Votarist* occurs in its more general and modern acceptation, in our author's treatise of REFORMATION. "To the *votarists* of antiquity I shall think to have fully answered." WARTON.

v. 189. ——— *palmer's weed.*] Spenser, F. Q. ii. i. 52.

——— I wrapt myself in *palmer's weed*. NEWTON.

Guy, disguised like a pilgrim, when about to engage Colbrond the giant, "puts off his *palmer's weed*." Drayton POLYOLB. Song xii. vol. iii. p. 898. WARTON.

So, in the "HIST. OF KING LEIR AND HIS THREE DAUGHTERS," Lond. 1605. the French King says to Mumford. A. i.

——— we will go disguise in *palmer's weeds*,

That no man shall mistrust us what we are. EDITOR.

v. 192. ——— *'tis likeliest.*] Milton is fond of this superlative. "As *likeliest* was." PAR. LOST, vi. 688. "Where *likeliest* he might finde." ix. 414. "Where he may *likeliest* find." ii. 525. "And here art *likeliest* like honour to obtain." iii. 659. See below, at v. 237. WARTON.

v. 193. ——— *their wandring steps.*] So, in those beautiful and impressive lines, which close the PARADISE LOST:

They hand in hand, with *wandring steps* and slow,

Through Eden took their solitary way. EDITOR.

v. 195. *Had stole.*] The manuscripts and edition of 1637 rightly read *stole*. But Milton often uses the form of the past time for that of the participle. See below, at v. 558. "Silence was *took*." And see bishop Lowth's GRAMMAR, pp. 90, 92. ed. 1763. ED.

Ibid. ——— *O thievish Night.*] Ph. Fletcher's PRISC. ECL. p. 34. edit. 1633.

——— the *thievish Night*

Steals on the world; and *robs* our eyes of light.

Why should'st thou, but for some felonious end,
 In thy dark lantern thus close up the stars,
 That Nature hung in Heav'n, and fill'd their lamps
 With everlasting oil, to give due light
 To the mis-led and lonely traveller? 200
 This is the place, as well as I may guess,
 Whence even now the tumult of loud mirth
 Was rife, and perfect in my list'ning ear,
 Yet nought but single darkness do I find.

Euripides has "κλειῖν γὰρ ἰ νύξ." IPHIGEN. TAUR. v. 1033.
 But quite under another sense. As also Homer, IL. Γ. 11.

In the present age, in which almost every common writer avoids palpable absurdities, at least monstrous and unnatural conceits, would Milton have introduced this passage, where *thievish Night* is supposed, *for some felonious purpose, to shut up the stars in her dark lantern*? Certainly not. But in the present age, correct and rational as it is, had *Comus* been written, we should not perhaps have had some of the greatest beauties of its wild and romantic imagery. WARTON.

Compare Cartwright's ORDINARY, Reed's OLD PLAYS, vol. x. p. 259.

See, how the *stealing Night*
 Hath blotted out the light.

But Milton's uncommon expressions, *thievish night*, *felonious end*, and *dark lantern*, seem as if resulting from the consideration of circumstances peculiar to a subject, that had often employed his pen; I mean the GUNPOWDER-PLOT. See his fine poem IN QUINTUM NOVEMBRIS, and his four epigrams IN PRO-DITIONEM BOMBARDICAM. Nor would Milton, I think, have used these remarkable phrases, if he had not intended an allusion to the history. Randolph, his contemporary, expressly refers to the conspiracy, and to Faux, the tool employed in it. See MUSE's LOOKING-GLASS, 1638, A. ii. S. ii.

In the Ashridge manuscript this passage is not to be found. The Lady proceeds from the hemistich, "Had stole them from me," to v. 226. "I cannot hallow to my Brothers."

Dr. Dalton has omitted this passage, passing on from v. 193. to v. 201. EDITOR.

v. 200. — *the mis-led and lonely traveller.*] In the MIDS-NIGHT'S DREAM, A. ii. S. i. Puck "*misleads* night-wanderers, "laughing at their harm." So, in PARAD. LOST, B. ix. 638. the ignis fatuus

Hovering and blazing with delusive light,
Misleads th'amaz'd *night-wanderer* from his way
 To bogs and mires. EDITOR.

What might this be? A thousand fantasies 205
 Begin to throng into my memory,
 Of calling shapes, and beck'ning shadows dire,

v. 205. — *A thousand fantasies*

Begin to throng into my memory, &c.] Milton had here perhaps a remembrance of Shakspeare, KING JOHN, A. v. S. vii.

With many *legions* of strange *fantasies*,

Which, in their *throng* and press to that last hold,

Confound themselves. — WARTON.

v. 207. *Of calling shapes, and beck'ning shadows dire,*

And airy tongues, that syllable men's names

On sands, and shores, and desert wildernesses.] I re-

member these superstitions, which are here finely applied, in the ancient Voyages of Marco Paolo the Venetian. He is speaking of the vast and perilous desert of Lop in Asia. "Cernuntur et
 "audiuntur in eo, interdiu, et *sepius noctu*, dæmonum variæ illu-
 "siones. Unde viatoribus summe cavendum est, ne multum ab
 "invicem seipfos diffocient, aut aliquis a tergo sese diutius im-
 "pediat. Alioquin, quamprimum propter montes et calles quif-
 "piam comitum suorum aspectum perdidit, non facile ad eos
 "perveniet: nam audiuntur ibi *voces* dæmonum qui solitarie in-
 "cedentes *propriis* appellant *nomini*bus, voces *fugientes* illorum quos
 "comitari se putant, ut a recto itinere abductos in perniciem de-
 "ducant." De REGIONIB. ORIENTAL. L. i. C. xlv. But there is a mixture from Fletcher's FAITHFUL SHEPHERDESS, A. i. S. i. p. 108. The shepherdess mentions, among other nocturnal ter-
 rours in a wood,

Or voices calling me in dead of night.

These fancies, from Marco Paolo, are adopted in Heylin's COSMOGRAPHIE, I am not sure if in any of the three editions printed before COMUS appeared. See Lib. iii. p. 201. edit. 1652. fol.

Sylvester, in DU BARTAS, has also the tradition in the text, edit. fol. ut supr. p. 274.

And round about the desert Lop, where oft

By strange phantasmas passengers are scot. WARTON.

The same fancies are related in Munster's COSMOGRAPHIA, lib. v. See Hist. de Spectris. ed. 1656. p. iii. See likewise Burton's ANAT. OF MELANCHOLY, Part i. Sect. ii. edit. 1624. p. 43. Milton might here also have had in remembrance the *marvellous adventure* related by Alexander de Alexandro, GEN. DIAS, lib. ii. cap. ix. which Heywood, in his HIERARCHIE OF ANGELS, ed. 1635. p. 601, has abridged, as follows: "A friend
 "of mine of approved fidelitie called Gordianus, travelling with
 "a neighbour towards Aretium, they lost their way, and fell into
 "deserts and uninhabited places, insomuch that *the very solitude*
 "*bred up small fears*. The sunne being set, and darknesse grow-

And aery tongues, that syllable mens names
 On sands, and shores, and desert wildernesses.
 These thoughts may startle well, but not astound 210
 The virtuous mind, that ever walks attended
 By a strong siding champion, Conscience.—
 O welcome pure-ey'd Faith, white-handed Hope,
 Thou hovering Angel, girt with golden wings,

"ing on, they imagin they heare *men talking*; and hasting that way, to enquire of them the readiest path to bring them out of that desert, they fixed their eyes upon three strange human *shapes*, of a feareful and unmeasurable stature, &c. who *calling* and *beckoning* to them both with voice and gesture, and they not daring to approach them, they used such undecent skipping and leaping, with such brutish and immodest gestures, that halfe dead with feare, they were inforced to take them to their heels and runne, till at length they light upon a poore countreyman's cottage, in which they were relieved and comforted." EDITOR.

v. 208. *Syllable mens names.*] Pronounce distinctly. As in Ph. Fletcher's POET. MISC. ad calc. PURPL. ISL. p. 85. "Yet *syllabled* in flesh-spell'd characters." WARTON.

v. 213. ——— *white-handed Hope,*

Thou hovering angel, girt with golden wings.] Thus, in SHAKESPEARE'S LOVER'S COMPLAINT, MALONE'S SUPPL. i. p. 759.

Which like a cherubin above them *hover'd*.

But *hovering* is here applied with peculiar propriety to the Angel Hope. In fight, on the wing; and if not approaching, yet not flying away. Still appearing. Contemplation soars on *golden wing*, IL PENS. v. 52. Mr. Bowle directs us to Ariosto, ORL. FUR. C. xiv. 80.

——— *Mosse*

Con maggior fretta le *dorate penne*.

And we have "that *golden-winged host*," in the ODE ON THE DEATH OF AN INFANT, st. ix. WARTON.

Compare also ON THE DEATH OF A FAIR INFANT, v. 38,

Tell me, bright Spirit, where'er thou *hoverest*.

And PAR. LOST, B. i. 344.

So numberless were those bad *Angels* seen

HOVERING *on wing* under the cope of Hell.

In SANDYS'S elegant PARAPHRASE of the Psalms, 1638, we have, in PSALM xviii. "a *golden-winged cherubin*;" and in CRASHAW'S SACRED POEMS, ed. Paris, 1652. p. 82. "the *golden wings* of the "bright youth of beau'n."

Perhaps Milton might have seen some beautiful picture, or painted glass, in which the VIRTUES, to whom the exclamation

And thou, unblemisht form of Chastity ! 215
 I see ye visibly, and now believe
 That He, the Supreme Good, t'whom all things ill
 Are but as slavish officers of vengeance,
 Would send a glist'ring guardian, if need were,
 To keep my life and honour unassail'd. 220
 Was I deceiv'd, or did a sable cloud
 Turn forth her silver lining on the night ?
 I did not err, there does a sable cloud
 Turn forth her silver lining on the night,
 And casts a gleam over this tufted grove : 225
 I cannot hallow to my Brothers, but

is made, were represented. The impression, made on his mind by "storied windows richly dight," or by some other descriptive painting, might now have been recalled by the collision of similar ideas in the store-house of his fancy. EDITOR.

v. 215. *And thou, unblemisht form of Chastity, &c.*] In the same strain, Fletcher's *SHEPHERDESS* in the soliloquy just cited, *ibid.* p. 109.

—Then, strongest Chastity,
 Be thou my strongest guard, for here I'll dwell
 In opposition against fate and hell. WARTON.

Ibid. — *unblemisht form.*] May, of Rosamond in her virgin state, *HEN. II.* lib. v. edit. Lond. 1633. 12mo.

When that *unblemish'd forme*, so much admir'd. WARTON.

v. 221. *Was I deceiv'd, or did a sable cloud
 Turn forth her silver lining on the night ?*

I did not err, there does, &c.] These lines are turned like that verse of Ovid, *FAST.* lib. v. 545.

Fallor ? an arma sonant ? non fallimur : arma sonabant.

HURD.

See also note on *ELEG.* v. 5.

The repetition, arising from the conviction and confidence of an unaccusing conscience, is inimitably beautiful. When all succour seems to be lost, Heaven unexpectedly presents the silver lining of a sable cloud to the virtuous. WARTON.

This mode of repetition our poet is fond of, and has frequently used with singular effect. See *PAR. LOST*, B. iv. 640. and *PAR. REG.* B. ii. 287. DUNSTER.

v. 225. — *tufted grove.*] So, in *L'ALLEGRO*, v. 77.

Towers and battlements it sees
 Bosom'd high in *tufted trees.* EDITOR.

v. 226. *I cannot hallow to my Brothers, &c.*] So the Jaylor's Daughter in B. and Fletcher, benighted also and alone in a wood,

Such noise as I can make to be heard farthest
 I'll venture, for my new inliven'd spirits
 Prompt me; and they perhaps are not far off.

SONG.

SWEET Echo, sweetest Nymph, that liv'st unseen
 Within thy aery shell, 231
 By slow Meander's margent green,
 And in the violet-embroider'd vale,

whose character affords one of the finest female mad scenes in our language. TWO NOBLE KINSM. A. iii. S. ii. vol. x. p. 55. She is in search of Palamon.

I cannot hallow, &c.

——I have heard

Strange howls this live long night, &c. WARTON.

v. 227. *Such noise as I can make.*] Perhaps the Lady does not speak quite contemptuously, although modestly. *Noise* is, in a good sense, *music*. So, in PSALM xlvii. 5. "God is gone up with a merry noise." See v. 18. AT A SOLEMN MUSIC, "that melodious noise." And the Note there. WARTON.

v. 230. ~~—— that liv'st unseen,~~] So Sylvester, DU BARTAS, p. 1210. ed. ut sup.

Babbling Echo, voice of vallies,

Aerie elfe, exempt from view. EDITOR.

v. 231. *Within thy aery shell.*] Dr. Dalton, in adapting this mask to the stage, has written *call*. *Cell* is also written in the margin of the Camb. MS. Drayton, NIMPHALL iii. p. 28. ed. 1630. might likewise countenance this reading.

And Echo oft doth tell.

Wondrous things from her cell.

But Dr. Hurd says, "the true reading is certainly *shell*; meaning "as Dr. Warburton observes, the *horizon*, which, in another place, he calls the *hollow round* of Cynthia's seat. ONE NATIV. "st. 10. That is, the *hollow circumference* of the heavens." Mr. Warton adds, that "*shell* is *vault*; from *testudo*; and is the same "vault, which is intended in the ONE NAT. st. 10." EDITOR.

v. 232. ~~—— margent green.~~] Gray, BTON. COLL. v. 23.

Disporting on thy margent green.

And Mafon, ENG. GARDEN, B. IV. 333.

The watry bed——by margin green

And rising banks inclos'd. EDITOR.

v. 233. ~~—— violet-embroider'd.~~] This is a beautiful compound epithet, and the combination of the two words that compose it, natural and easy. Our poet has, in his early poems,

Where the love-lorn nightingale
 Nightly to thee her sad song mourneth well; 235
 Canst thou not tell me of a gentle pair
 That likest thy Narcissus are?

coined many others, equally happy and significant: such as, *love-darting, amber-dropping, flowery-kirtled, low-roofed, snaky-headed, fiery-wheeled, white-handed, sun-worn, home-felt, rusty-fringed, pure-ey'd, tinsel-slipper'd.* Dr. J. WARTON.

There are none more elegant than *love-lorn* and *coral-paven*, both also in this poem: while none can be produced so majestic and sublime as *star-pav'd.* PAR. LOST, B. iv. 976. It has been observed to me, that compound epithets are more common in the Persian, than in any other language. Milton has abundantly enriched the English language with graces of this description. ED:

Ibid. ——— *violet-embroider'd vale.*] Compare PAR. LOST, B. iv. 700.

——— Under foot the *violet*
 Crocus and hyacinth, with rich inlay
 Broider'd the ground.

And Browne, SHER. PIPE, Ecl. iv. ed. 1614.

Methinks no April showre
 Embroider should the ground.

The allusion is the same in LYCIDAS, v. 148.

And every flow'r that sad *embroidery* wears. WARTON.

G. Wither, EMBLEMS, Lond. 1634. B. iii. Illustr. 25. has "The
 "flow'r-embroydred earth." And Browne BRIT. PAST. B. i. S. iv.

——— the various Earth's *embroidered* gown.

Again, B. ii. Song ii. "the *brodred vale.*" And B. ii. Song iii.
 "Earth's *embroidery.*" EDITOR.

v. 234 *Where the love-lorn nightingale.*] Deprived of her mate.
 As *lasi-lorn* in the TEMPEST, A. iv. S. ii. WARTON.

v. 235. *Nightly to thee her sad song mourneth well.*] Compare Virgil, GEORG. iv. 513.

——— ILLA

Flet noctem, ramoque sedens miserabile carmen
Integrat, et mæstis latè loca questibus implet.

So Petrarch, SON. x. Parte prima.

E' l rosignuol, che *dolcemente* a l'ombra
Tutte le notti si lamenta, e piagne—

Again, SON. xliiii. Parte seconda.

Quel rosignuol, che *si soave* piagne
 Forse suoi figli, o *sua cara* consorte,
Di dolcezza empie il cielo e le campagne
 Con tante note *si pietose* e scorte;

E *tutta notte* par che m'accompagne—EDITOR.

v. 236. *Canst thou not tell me of a gentle pair.*] So Fletcher,

O, if thou have
 Hid them in some flowry cave,
 Tell me but where, 240
 Sweet queen of parly, daughter of the sphere !
 So may'st thou be translated to the skies,
 And give resounding grace to all Heav'n's harmonies.

FAITH. SHEP. A. i. S. i. p. 117.

— *A gentle pair*

Have promis'd equal love. — WARTON.

v. 237. — *likest*.] Most, or, very like. "*Likest* to thee in
 "shape." PAR. LOST, ii. 756. "*Likest* Heaven." iii. 572.
 "*Likest* gods they seem'd." vi. 301. "To Pales, or Pomona,
 "*likest* she seem'd." ix. 394. See *supr.* note at v. 192. WARTON.

v. 238. O, if thou have

Hid them in some flowry cave.] Here is a seeming inaccu-
 racy for the sake of the rhyme. But the sense being hypotheti-
 cal and contingent, we will suppose an ellipse of *shouldst* before
have. A verse in ST. JOHN affords an apposite illustration.
 "If thou *have* born him hence, tell me where thou *hast* laid him."
 xx. 15. We find another instance below, v. 887.

And bridle in thy headlong wave,

Till thou our summons answer'd *have*.

In the mean time it must be allowed; that *thou* and *you* are abso-
 lutely synonymous. See bishop Lowth's GRAMMAR, pp. 67.
 68. edit. 1775. WARTON.

The expression, "if *thou have* hid," is correct. It is the proper
 form of the subjunctive mode. EDITOR.

v. 240. *Tell me but where.*] Mr. Steevens suggests, that part of
 the Address to the Sun, which Southerne has put into the mouth
 of Oroonoko, is evidently copied from this passage:

Or if thy sister goddess has preferr'd

Her beauty to the skies to be a star,

Oh! tell me where she shines. WARTON.

v. 241. — *daughter of the sphere.*] Milton has given
 her a much nobler and more poetical original than any of the an-
 cient mythologists. He supposes her to owe her first existence to
 the reverberation of the music of the spheres; in consequence of
 which he had just before called the horizon her *aery shell*. And
 from the gods (like other celestial beings of the classical order)
 she came down to men. WARBURTON.

So, in his Verses AT A SOLEMN MUSIC, v. 2.

Sphere-born harmonious Sisters, *Voice* and *Verse*.

EDITOR.

v. 243. *And give resounding grace to all Heav'n's harmonies.*] That is, "The grace of their being accompanied with an echo." Lawes, in setting this Song, has thought fit to mar the sound,

Enter Comus.

Comus. Can any mortal mixture of earth's mould
Breathe such divine enchanting ravishment? 245

sense and elegance, of a most beautiful line, by making a pleasant professional alteration.

And hold a *counterpoint* to all heav'n's harmonies.

The goddess Echo was of peculiar service in the machinery of a Mask, and therefore often introduced. Milton has here used her much more rationally than most of his brother mask-writers. She is invoked in a song, but not without the usual tricks of surprising the audience by strange and unexpected repetitions of sound, in Browne's *INNER TEMPLE MASQUE*, to which I have supposed our author might have had an eye, p. 136. She often appears in Jonson's masks. This frequent introduction, however, of Echo in the masks of his time, seems to be ridiculed even by Jonson himself in *CYNTHIA'S REVELLS*, A. i. S. i. Mercury invokes Echo, and wishes that she would *salute* him with her *repercussive* voice, that he may know with certainty in what *caverne* of the earth her *ayrie* spirit is contained. "How or where "I may direct my speech, that thou maist hear." When she speaks, Mercury wondering that she is so near at hand, proceeds with great solemnity.

Knowe, gentle soule then, I am sent from Ioue;
Who pittying the sad burthen of thy woes
Still growing on thee, in thy want of wordes
To vent thy passion for Narcissus death,
Commands that now, after three thousand yeeres
Which have been exercised in Iuno's spight,
Thou take a corporall figure, and ascend
Enricht with vocall and articulate power.

He then, in burlesque of this sort of machinery usual on the occasion, prepares to strike the *obsequious* earth twice with his winged rod, to *give thee way*. And as a song was always the sure consequence of Echo being raised, a burlesque song follows, which Mercury thus introduces.

Begin, and more to grace thy cunning voice,
The *humourous* aire shall mixe her *solemne* tunes
With thy *sad* words: strike musicke from the *sphaeres*,
And with your *golden raptures* swell our eares.

This play was first acted in 1600. WARTON.

v. 244. *Can any mortal mixture of earth's mould*

Breathe such divine enchanting ravishment?] This was plainly personal. Here the poet availed himself of an opportunity of paying a just compliment to the voice and skill of a real songstress; just as the two boys are complimented for their beauty

Sure something holy lodges in that breast,
 And with these raptures moves the vocal air
 To testify his hidden residence.
 How sweetly did they flote upon the wings
 Of silence, through the empty-vaulted night, 250
 At every fall smoothing the raven down
 Of darkness, till it smil'd ! I have oft heard

and elegance of figure. And afterwards, the strains that "might create a soul under the ribs of death," are brought home, and found to be the voice "of my most honour'd Lady," v. 354. Where the real and assumed characters of the speaker are blended.

WARTON.

v. 249. *How sweetly did they flote upon the wings*

Of silence. } This is extremely poetical, and insinuates this sublime idea and imagery, that even silence herself was content to convey her mortal enemy, sound, on her wings, so greatly was she charmed with its harmony. WARBURTON.

The *Pæons*, formed of the *Pyrrhic* and *Iambic*, render this passage also extremely charming and expressive :

How sweetly did they flote upon the wings
 Of silence. EDITOR.

v. 252. — *I have oft heard*

My mother Circe, with the Sirens three, &c. &c.] Originally from Ovid. METAM. xiv. 264. Of Circe.

Nereides, Nymphæque simul, quæ vellera motis
 Nulla trahunt digitis, nec fila sequentia ducunt,
 Gramina disponunt; sparsosque sine ordine flores
 Secernunt calathis, variasque coloribus herbas.
 Ipsa, quod hæ faciunt, opus exigit: ipsa quid usus
 Quoque sit in folio, quæ sit concordia mistis,
 Novit; et advertens penfas examinat herbas.

See also *ibid.* v. 22. 34. Milton calls the Naiades, he should have said Nereides, *flowery-kirtled*, because they were employed in collecting flowers. But William Browne, the pastoral writer, had just before preceded our author in this imitation from Ovid, in his *INNER TEMPLE MASQUE*, on the story of Circe, p. 143.

Call to a dance the fair Nereides,
 With other Nymphs which do in every creeke,
 In woods, on plains, on mountains, *simples* seeke,
 For powerfull Circe, and let in a song, &c.

Here, in *simples*, we have our author's "potent herbs and drugs." It is remarkable, that Milton has intermixed the Sirens with Circe's Nymphs. Circe indeed is a songstress in the *Odyssæy*: but she has nothing to do with the Sirens. Perhaps Milton had this also from Browne's *Masque*, where Circe uses the music of

My mother Circe with the Sirens three,
Amidst the flowry-kirtled Naiades,
Culling their potent herbs and baleful drugs, 255
Who, as they sung, would take the prison'd soul,

the Sirens in the process of her incantation. p. 134.

Then, Sirens, quickly wend me to the bowre,
To fite their welcome, and shew Circe's powre,

Again, p. 13.

Sirens, ynough, cease: Circe has prevayl'd.

A single line of Horace perhaps occasioned this confusion of two distinct fables. *EPIST.* i. ii. 23.

Sirenum voces, et Circes pocula nosti.

Milton, as we have seen, calls the Naiades, attendant on Circe, *flowery-kirtled*. They, or her Nymphs, are introduced by Browne

"With chaplets of flowers, herbs, and weeds, on their heads, &c." p. 144.

And the harmony of Circe's choir of Nymphs is described by Browne, p. 145. It is not said either in Homer or Ovid, that Circe's Nymphs were skilled in singing. WARTON.

v. 254. *Amidst the flowry-kirtled Naiades.*] Doctor Newton remarks here, that *kirtle* is a woman's gown. So it is in the pastoral writer's of Milton's age, and before. And in Shakspeare, where Falstaffe asks Doll, "What stuff wilt have a *kirtle* of?" *SECOND P. K. HENR.* IV. A. ii. 6. iv. But it originally signified a man's garment, and was so used anciently. At least, most commonly. In Spenser, *ENVY*, not a female deity, wears a "*kirtle* of dis-coloured say," *F. Q.* i. iv. 31. It was the name of the surcoat at the creation of Knights of the Garter. See Anstis, *ORD. GART.* i. 317. In an original roll of the Household-Expences of Wykeham, bishop of Winchester, dated 1394, is this entry. "In furrura duarum *curtellarum* pro Domino cum furrura agnina, "x. s." That is, "For furring, or facing two *kirtles* for my Lord "with lambs-skin, 10s." WARTON.

v. 256. *Who, as they sung, would take the prison'd soul,*

And lap it in Elysium.] In the old play, the *RETURN FROM PARNASSUS*, 1606. A. i. 6. ii.

Sweet Constable doth take the wondering ear,

And lays it up in willing *prisonment*.

Prisoned was more common than *imprisoned*. Shakspeare, *LOVE'S LAB. LOST*, A. iv. S. iii.

———— universal plodding *prisons* up

The nimble spirits in the arteries.

And in Beaumont and Fletcher's *PHILASTER*, A. v. S. i, "Perpetual *prisonment*." These are few instances out of many. We have "*lapped* in delight," in Spenser, *F. Q.* v. vi. 6. And in L'ALLEGRO, v. 136. "*Lap* me in soft Lydian airs." WARTON.

Compare *ODE NATIV.* v. 98.

And lap it in Elysium ; Scylla wept,
 And chid her barking waves into attention,
 And fell Charybdis murmur'd soft applause :
 Yet they in pleasing slumber lull'd the sense, 260
 And in sweet madness robb'd it of itself ;

And all their souls in blissful rapture took.

And Thomson, *SPRING*. v. 499.

Breathes thro' the sense, and takes the ravisht soul. *ED.*

v. 257. *And lap it in Elysium.*] *Lap it in Elysium* is sublimely expressed to imply the binding up of its rational faculties, and is opposed to the sober certainty of waking bliss. But the imagery is taken from Shakspeare, who has employed it, in praise of music, on twenty occasions. *WARBURTON.*

The extraordinary sweetness of this cadence, heightened by the remaining part of the verse, "Scylla wept," cannot be unnoticed by the reader. Such sounds as these will "take the prison'd soul, and lap it in Elysium." See Say's *Essay on the Harmony of Numbers*, p. 127. *EDITOR.*

Ibid. — *Scylla wept,*

And chid her barking waves into attention,

And fell Charybdis murmur'd soft applause.] *Silius Italicus*, of a Sicilian shepherd turning his reed, *BELL. PUN.* xiv. 467.

Scyllæ tacuere canes, stetit atra Charybdis.

The same situation and circumstances dictated a similar fiction or mode of expression in either poet. But *Silius* avoided the boldness, perhaps impropriety, of the last image in *Milton*.

WARTON.

v. 259. — *fell Charybdis.*] So, in *Sandys's TRAVELS*, ed. 1615. p. 248.

And fell Charybdis rageth now in vain.

And in *Sylvester's DU BART.* ed. fol. 1621. p. 216.

Through fell Charybdis— *EDITOR.*

v. 260. *Yet they in pleasing slumber lull'd the sense.*] So *Spenser*, *FÆRY QUEENE*, *INTRODUCT.* B. iii. ft. 4.

My senses lulled are in slomber of delight. *EDITOR.*

v. 261. *And in sweet madness robb'd it of itself, &c.*] Compare *Shakspeare*, *WINTER'S TALE.* A. and S. ult.

— O sweet *Paulina* !

Make me to think so twenty years together ;

No settled senses of the word can match

The pleasure of that madness. *EDITOR.*

v. 263. *Such sober certainty of waking bliss.*] *Guarini PASTOR FIDO*, A. v. Sc. ult.

Vorrei pur, ch' altra prova

Mi fesse omai sentire,

Che'l mio dolce vegghiar non è dormire,

But such a sacred and home-felt delight,
 Such sober certainty of waking bliss
 I never heard till now. I'll speak to her, 264.
 And she shall be my Queen. Hail, foreign wonder!
 Whom certain these rough shades did never breed,

By the way, Milton, I think, has been indebted to this beautiful poem for an expression in *L'ALLEGRO*, v. 54. *Rouse the slumb'ring morn*; which the commentators have not noted. A. i. S. i.

— Ite voi dunque,

E non sol precorrete,

Ma provocate ancora

Col rauco suon la sonnachiosa Aurora. EDITOR.

v. 265. *Hail, foreign wonder!*

Whom certain these rough shades did never breed,

Unless the Goddess, &c.] Thus Fletcher, FAITHFUL

SHEP. A. v. S. i. vol. iii. p. 188.

— Whate'er she be;

B'est thou her spirit, or some divinity;

That in her shape thinks good to walk this grove.

But perhaps our author had an unperceived retrospect to the *TEMPEST*, A. i. S. ii.

Ferd. — Most sure, the Goddess

On whom these airs attend! —

— My prime request,

Which I do last pronounce, is, O you wonder!

If you be Maid, or no? —

Milton's imitation explains Shakspeare. *Maid* is certainly a *created being*, a Woman in opposition to Goddess. *Miranda* immediately destroys this fine sense by a quibble. In the mean time; I have no objection to read *made*, i. e. *created*. The force of the sentiment is the same. *COMUS* is universally allowed to have taken some of its tints from the *TEMPEST*. Compare the *FAERIE QUEENE*, iii. v. 36. ii. iii. 33. And B. and Fletcher's *SEA-VOYAGE*, A. ii. S. i. vol. ix. p. 106. edit. ut supr. And *Ovid*, where *Salmacis* first sees the boy *Hermaphroditus*, *METAM.* iv. 320. And *Browne's BRITANNIA'S PASTORALS*, B. i. S. iv. p. 70.

— Hayle glorious deitie!

If such thou art, and who can deeme you lesse?

Whether thou reignest Queen o' th' wilderness,

Or art that Goddess, 'tis unknowne to mee,

Which from the ocean draws her pedigree, &c.

Homer, the father of true elegance as well as of true poetry, in the address of *Ulysses* to *Nausicaa*, is the original author of this piece of gallantry, which could not escape the vigilance of *Virgil*. See *ARCADES*, v. 44. *WARTON*.

Unless the Goddess that in rural shrine
Dwell'st here with Pan, or Sylvan, by blest song
Forbidding every bleak unkindly fog 269
To touch the prosperous growth of this tall wood.

Lad. Nay, gentle shepherd, ill is lost that praise,
That is addrest to unattending ears;
Not any boast of skill, but extreme shift
How to regain my sever'd company,
Compell'd me to awake the courteous Echo 275
To give me answer from her mossy couch.

Com. What chance, good Lady, hath bereft you thus?

v. 267. *Unless the Goddess, &c.*] Spenser, FAERY QUEENE,
i. vi. 16. Of Una.

The wood-borne people fall before her fiat,
And worship her as *Goddess of the wood*.

And Dryden's CYMON on viewing Iphigenia sleeping:
An awful fear his ardent wish withstood,
Nor durst disturb the *Goddess of the wood*;
For such she seem'd. EDITOR.

v. 270. *Comus's Address* to the Lady, from v. 265, to the end of this line, is in a very high stile of classical gallantry. As Cicero says of Plato's language, that if Jupiter were to speak Greek, he would speak as Plato has written; so we may say of this language of Milton, that, if Jupiter were to speak English, he would express himself in this manner. The passage is exceeding beautiful in every respect; but all readers of taste will acknowledge, that the style of it is much raised by the expression *Unless the Goddess*, an elliptical expression, unusual in our language, though common enough in Greek and Latin. But if we were to fill it up and say, *Unless thou beest the Goddess*; how flat and insipid would it make the composition, compared with what it is. Lord Monboddo's ORIG. AND PROG. OF LANGUAGE; vol. iiii. 2d edit. p. 99. EDITOR.

v. 275. ——— to awake the courteous Echo

To give me answer from her mossy couch.] Compare Jon-
son's PAN'S ANNIVERSARIE. Hymne iii.

———— the applause it brings,

Wakes Echo from her seat

The closes to repeat. EDITOR.

v. 277, &c. Here is an imitation of those Scenes in the Greek Tragedies, where the dialogue proceeds by question and answer, a single verse being allotted to each. The Greeks, doubtless, found a grace in this sort of dialogue. As it was one of the characteristics of the Greek drama, it was natural enough for our

Lad. Dim darkness, and this leafy labyrinth.

Com. Could that divide you from near-ushering guides?

Lad. They left me weary on a grassy turf. 280

Com. By falsehood, or discourtesy, or what?

Lad. To seek i' th' valley some cool friendly spring.

Com. And left your fair side all unguarded, Lady?

Lad. They were but twain, and purpos'd quick return.

Com. Perhaps fore-stalling night prevented them. 285

Lad. How easy my misfortune is to hit!

Com. Imports their loss, beside the present need?

Lad. No less than if I should my Brothers lose.

Com. Were they of manly prime, or youthful bloom?

young poet, passionately fond of the Greek tragedies to affect this peculiarity. But he judged better in his riper years; there being no instance of this dialogue, I think, in his SAMSON AGONISTES. HURD.

v. 278. *Dim darkness.*] So Shakspeare, RAPE OF LUCRECE.

Fill sable night, sad source of dread and fear,

Upon the world *dim darkness* doth display. EDITOR.

v. 282. *To seek i' th' valley some cool friendly spring.*] Here Mr. Symphon observed with me, that this is a different reason from what she had assigned before, v. 186.

To bring me berries, &c.

They might have left her on both accounts. NEWTON.

v. 285. *Perhaps fore-stalling night prevented them.*] The word *fore-stall* was formerly less offensive in a serious and sublime poem than at present. It occurs again, v. 362. And in the sense of prevent, hinder, &c.

What need a man *fore-stall* his date of grief.

And in PAR. LOST, B. x. 1024. So in Fairfax's TASSO, xv. 47.

An ugly serpent that *fore-stall'd* their way.

So also in Sylvester's DU BARRAS, p. 88 edit. fol. ut supr. "*Fore-stalling* thee of thy kind lover's kiss." And often in Spenser and Shakspeare. Once in the latter, with the particular application of the text. Cymbel. A. iii. S. iv.

—May

This NIGHT *fore-stall* him of the coming day. WARTON.

v. 289. *Were they of manly prime, or youthful bloom.*] Were they young men, or striplings? Prime is perfection: "Nature here, wanton'd as in her prime." PARAD. L. v. 295. Again, what is more apposite to the sense of the text. Ibid. xi. 245.

His starry helm unbuckled shew'd him PRIME

IN MANHOOD, where youth ended;

Again, where perhaps the distinction is more strongly marked.

Lad. As smooth as Hebe's their unrazor'd lips. 290

Com. Two such I saw, what time the labour'd ox

In his loose traces from the furrow came,

And the swink't hedger at his supper sat ;

Ibid. iii. 646.

And now a *stripling* Cherub he appears,

Not of the *prime*, &c.

Doctor Newton is certainly mistaken in supposing that the poet means a Cherub "*not of the prime order or dignity.*" He is describing a Cherub in the figure, and with the beauty, of a *stripling*. *Prime* is opposed to *stripling*. WARTON.

Compare PAR. REG. B. ii. 200.

How he firnam'd of Africa dismiss'd

In his *prime youth* the fair Iberian maid. EDITOR.

v. 290. ——— *their unrazor'd lips.*] The unpleasant epithet *unrazor'd* has one much like it in the TEMPEST, A. ii. S. v.

———— till new-born chins

Are rough and *razorable*. WARTON.

v. 291. ——— *what time the labour'd ox*

In his loose traces from the furrow came.] The notation of time is in the pastoral manner, as in Virg. ECL. ii. 66. and Hor. OD. iii. vi. 41. The Greeks express the whole very happily in the single word ΒΟΥΤΥΤΟΣ. Hom. IL. P. 779.

ἥμος δ' ἥδιος μετενίσσασθαι βούτρυδι. NEWTON.

This is classical. But the return of oxen or horses from the plough, is not a natural circumstance of an English evening. In England the ploughman always quits his work at noon. Gray, therefore, with Milton, painted from books and not from the life, where in describing the departing day-light he says,

The ploughman homeward plods his weary way.

WARTON.

"The return of oxen and horses from the plough is not a natural circumstance of an English evening." So far Mr. Warton is right: except it be an evening in winter, when the ploughman must work as long as he can see. "In England the ploughman *always* quits his work at noon." This is by no means the case: three, four, and sometimes five, being the time of returning from that work; in general, between three and four.

Pope, in his third PASTORAL, has been indebted to this passage; v. 61.

While lab'ring oxen, spent with toil and heat,

In their loose traces from the field retreat.

Gay also, in his RURAL SPORTS, v. 91. when describing the "*parting day*," makes the returning ploughman one of the circumstances attending it. EDITOR.

v. 293. *And the swink't hedger at his supper sat.*] The *swink't*

I saw them under a green mantling vine,
 That crawls along the side of yon small hill, 295
 Plucking ripe clusters from the tender shoots;
 Their port was more than human, as they stood:
 I took it for a faery vision

hedger's supper is from Nature. And *Hedger*, a word new in poetry, although of common use, has a good effect. *Swink*, is tired, fatigued. WARTON.

Swink is the language of Chaucer and Spenser. The notation of time here is marked by similar scenery in Apollonius Rhodius, ARGONAUT. Lib. i. 1172.

Ἦμος δ' ἀγροῖσι δὲσι φυτοσπάρτος, ἢ τῇ ἀγροῖσι.

Ἀσπασίως, εἰς αὐτὴν ἴση, δάσποιο χαρίζων

Αὐτὴ δ' ἐν προμάλῃ τετραμμένα γυναικὶν ἱκανῶς, κ.τ.λ. EDITOR.

v. 297. *Their port was more than human, as they stood:*

I took it for a faery vision

Of some gay creatures of the element,

That in the colours of the rainbow live,

And play 't the plighted clouds. I was aw-struck,

And, as I pass, I worshipt.—] I have adopted, in the

first line, the pointing of editions 1645 and 1673. But perhaps that of 1637, is to be preferred.

Their port was more than humane; as they stood.

I took it, &c.

"As they stood before me, I took it, &c." But we have much the same form of expression in the EPITAPH ON THE MARCHIONESS OF WINCHESTER, v. 21.

And in his garland, as *he stood*,

Ye might discern a cypress bud.

See ACTS APOST. xxii. 13, 14. "One Ananias came unto me, and stood, and said unto me, &c."

Comus thus describes to the Lady the striking appearance of her Brothers: and after the same manner, in the IPHIGENIA IN TAURIS of Milton's favourite Greek tragedian Euripides, a shepherd describes Pylades and Orestes to Iphigenia the sister of the latter, as preternatural beings and objects of adoration. v. 246.

Ἐσταῖθα δισσὺς εἰδὲ τῇ πατρίδι

Βυφορὸς ἡμῶν, καὶ περὶ χύματι πάλιν,

"Ἀκροῖσι δακτύλοισι πορφυρέων ἵχνος"

Ἐλθὲ δ' οὐκ ὁρᾷς; δαίμονες τινες

θάσσουσιν εἰδὲ. Θεοσῶς δ' ἡμῶν τις ἂν

Ἀποχε χύμα, καὶ πορφυρέων ἵχνος

Ὡ πορφυρῶν καὶ λευκοδίνων, νῦν φίλας,

Διόσωτα Παλαῖμων, —

Εἰς δ' ἐν αὐταῖς θάσσουσιν Διοσκόρου, κ. τ. λ.

Of some gay creatures of the element,
 That in the colours of the rainbow live, 300
 And play i' th' plighted clouds. I was aw-struck,
 And, as I pass'd, I worshipt; if those you seek,

Compare Note on v. 265. We have *port* in the same sense,
 PARAD. L. B. xi. 8.

— Their *port*

Not of mean suitors —

"*Their port was more than human*," occurs in Cartwright's Poems, in a piece written 1636, after the exhibition, but before the publication, of COMUS. To the Queen, p. 268. edit. 1651. 8vo.

— A stately maid appear'd, whose light

Did put the little archers all to flight;

Her shape was *more than human*.

And here, a partial determination of the sense at *human*, may ascertain the punctuation of 1637. WARTON.

The pointing of editions 1645 and 1673 more emphatically ascertains the graceful station of the Brothers, to which, I presume, the poet intended a compliment.

The succeeding compliment, paid to their elegant appearance, is highly poetical. The passage has been particularly noticed in a very valuable and interesting work lately published, from which we learn, that the Persian *Peries*, the airy creatures of their poets, although a distinct species of imaginary beings, whose qualities and appearance by no means accord with Shakspeare's idea of the fairy race; correspond, however, with the sublime notion of a *fairy vision*, which Milton has here expressed. Of the *Peries* exquisite beauty is said to be the most obvious characteristic; as appears from their poets, who, when they wish to compliment, in the most flattering manner, an admired object, compare her to one of this aerial race. See "PERSIAN MISCELLANIES, by William Ouseley, Esq." 4to. Lond. 1795. chap. vi.

Thomson, speaking of the Goddess Liberty, says

At this her eye, collecting all its fire,

Beam'd *more than human*.

But Lovelace, in his LUCASTA. ed. 1659. p. 52. determined to exceed all other descriptions, speaks of "a youth of *more than god-like form*." EDITOR.

v. 299. ——— *the element*.] In the north of England this term is still made use of for the *sky*. THYER.

v. 300. *That in the colours of the rainbow live*.] It is the same imagery in IL PENS. v. 8.

As the gay motes that people the sun-beams. EDITOR.

v. 301. *And play i' th' plighted clouds*. ———] The lustre of Milton's brilliant imagery is half obscured, while *plight* remains unexplained. We are to understand the *braided* or embroidered

It were a journey like the path to Heav'n,
To help you find them.

Lad. Gentle Villager, 304
What readiest way would bring me to that place?

Com. Due west it rises from this shrubby point.

Lad. To find out that, good Shepherd, I suppose,
In such a scant allowance of star-light,
Would overtask the best land-pilot's art,
Without the sure guesses of well-practis'd feet. 310
Com. I know each lane, and every alley green,

clouds: in which certain airy elemental beings are most poetically supposed to sport, thus producing a variety of transient and dazzling colours, as our author says of the sun, PARAD. L. B. iv. 596.

Arraying with reflected purple and gold

The clouds that on his western throne attend.

In Spenser we find *plight* for a fold, a silken robe, "purled upon
"with many a folded *plight*." F. Q. ii. iii. 26. And *plight*
for *folded* a participle, "rings of rushes *plight*," ii. vi. 7. Chaucer, in the TESTAMENT OF LOVE, has *plites* for *folds*. And
plite, a verb, to *fold*, TR. CR. ii. 1204. Of a Letter.

Yeve me the labour it to sowe and *plite*.

That is, "to stitch and *fold* it." From this verb *plight*, immediately came Milton's *plighted*, which I do not remember in any other writer. It is obvious to observe, that the modern word is *plaited*. WARTON.

v. 306. *Due west it rises from this shrubby point.*] Milton had perhaps a predilection for the west, from a similar but more picturesque information in AS YOU LIKE IT, A. iv. S. i.

West of this place, down in the neighbour bottom, &c.

WARTON.

v. 309. *Overtask.*] So SONN. xxii. 10. "*overply'd* in liberty's
"defence." Of his eyes. Milton is fond of the compound
with *over*. Various instances occur in PARADISE LOST; many,
as here, of his own coinage. See *over-multitude*, below, v. 731.
and SONN. ix. 6. "They that *over-ween*." Where see the note.

WARTON.

v. 311. ——— *every alley green.*] So PAR. LOST, B. iv. 626.

Yon flow'ry arbours, yonder *alleys green*. EDITOR.

Ibid. *I know each lane, and every alley green,*

Dingle, or bushy dell of this wild wood,

And every bushy bourn from side to side, &c.] The outline
is in Fletcher, FAITH. SHEP. A. i. S. i. vol. iii. p. 163. But

Dingle, or bushy dell of this wild wood,
And every bosky bourn from side to side,

Milton has judiciously avoided Fletcher's digressional ornaments, which, however poetical, are here unnecessary, and would have been misplaced.

— I have cross'd

All these woods over, ne'er a nook, or dell,
Where any little bird or beast doth dwell,
But I have sought him; ne'er a bending brow
Of any hill, or glade the wings sing through,
Nor a green bank, nor shade, where shepherds use
To sit and riddle; sweetly pipe, &c. WARTON.

v. 312. *Dingle, or bushy dell.*] Peck supposes that *bushy dell* explains *dingle*: and by *dingle*, which he thinks is no where else to be found in our language, he understands, boughs hanging dingle-dangle over the edge of the dell. But Peck is to be praised only for his industry. The word is still in use, and signifies a valley between two steep hills. *Dimble* is the same word. In the *Dramatis Personæ* of the quarto of Jonson's *SAD SHEPHERD*, I find "the Witches *dimble*:" and, "a gloomic *dimble*," A. ii. S. vii. And in Drayton's *POLYOLION*, S. ii. vol. ii. p. 690. "gloomic *dimbles*." And *dingle*, in his *MUSES ELYS. NYMPH*. ii. vol. iv. p. 1455.

In *dingles* deepe, and mountains here. WARTON.

Dyer has adopted Milton's combination. FLEECES. B. i.

— Bothnic realms

And dark Norwegian, with their choicest fields,
Dingles and dells, by lofty fir embow'd. EDITOR.

v. 313. *And every bosky bourn from side to side.*] A *Bourn*, the sense of which in this passage has never been explained with precision, properly signifies here, a winding, deep, and narrow valley, with a rivulet at the bottom. In the present instance, the declivities are interspersed with trees and bushes. This sort of valley Comus knew from *side to side*. He knew ~~both~~ the opposite sides or ridges, and had consequently traversed the intermediate space. Such situations have no other name in the West of England at this day. In the waste and open countries, *Bourns* are the grand separations or divisions of one part of the country from another, and are natural limits of districts and parishes. For *Bourn* is simply nothing more than a Boundary. As in the *TEMPEST*, A. ii. S. i. *Bourn*, bound of land, tith, &c. And in ANTONY AND CLEOPATRA, "I'll set a *bourn* how far to be "belov'd." A. i. S. i. And in the *WINTER'S TALE*, A. i. S. ii. "One that fixes no *bourn* 'twixt his and mine." Dover-cliff is called in *LEAR*, "this chalky *bourn*," that is, this chalky

My daily walks and ancient neighbourhood;
 And if your stray-attendance be yet lodg'd, 315
 Or shroud within these limits, I shall know
 Ere morrow wake, or the low-roofed lark

boundary of England towards France. A. iv. S. vi. See Fure-
 tiere in *Borne*, and Du Cange in *Berna*, Lat. Gloss. In Saxon,
Burn, or *Burna*, is a stream of water, as is *Bourn* at present in some
 counties: and as rivers were the most distinguishable aboriginal
 separations or divisions of property, might not the Saxon word
 give rise to the French *Borne*? There is a passage in the FAERIE
 QUEENE, where a river, or rather strait, is called a *bourne*, ii. vi. 10.

My little boate can safely passe this perilous *bourne*.
 But seemingly also with the sense of *division* or *separation*. For
 afterwards this *bourne* is stiled a *shard*.

— When late he far'd

In Phedria's flitt barck over the perious *shard*.

Here, indeed, is a metathesis; and the active participle *sharing* is
 confounded with the passive *shard*. This perilous *bourne* was
 the boundary or division which parted the main land from Phe-
 dria's isle of bliss, to which it served as a defence. In the mean
 time, *shard* may signify the gap made by the ford or frith between
 the two lands. But such a sense is unwarrantably catachrestical
 and licentious. WARTON.

Ibid. — *boshy*.] *Woody*, from the Belgian *bosche* and the
 Italian *bosco*, a wood, says Skinner. NEWTON.

Boshy is *woody*, or rather *bushy*. As in the TEMPEST, A. iv. S. i.

My *boshy* acres, and my *unshrubbed* down.

Where *unshrubbed* is used in contrast. And in Peele's Play of
 EDWARD THE FIRST, 1593.

— In this *boshy* wood

Bury his corpse. —

It is the same word in FIRST P. HENRY. IV. A. v. S. i.

Hew bloodily the sun begins to peer

Above yon *boshy* hill!

Spenser has anglicised the original French word *bosquet*, in MAY,
 v. 10.

To gather May *bosquets* and smelling breere.

If *bosket* be not there the French *bosquet*, now become English.
 Chaucer uses *Boske*, "For there is neither *boske* nor hay."
 ROSE. R. v. 54. Where *bos* is hedge row. Again, ibid. v. 120.
 Of the birds "that as the *bushis* singin clere." *Boske* is middle
 Latin for Wood. WARTON.

q. 317. — — — — — or the low-roofed lark

From her shackle's pallet wyle.] PAR. REG. B. ii. 279.

— and now the herald lark

Left his ground-peg. DUNSTER.

From her thatch't pallat rouse ; if otherwise,
 I can conduct you, Lady, to a low
 But loyal cottage, were you may be safe 320
 Till further quest.

Lad. Shepherd, I take thy word,
 And trust thy honest offer'd courtesy,
 Which oft is sooner found in lowly sheds
 With smoaky rafters, than in tap'stry halls
 In courts of princes, where it first was nam'd, 325
 And yet is most pretended : in a place
 Less warranted than this, or less secure,

v. 322. ——— *Courtesy, &c.*] Probably, as Milton was so familiarised to the Italian poets, from Ariosto, ORL. FUR. xiv. 62.

Erano pastorali alloggiamenti,
 Miglior stanza, e più commoda, che bella.
 Quivi il guardian cortese degli armenti
 Onorò il Cavaliero, e la Donzella,
 Tanto, che si chiamar da lui contenti :
 Chè non pur per *cittadi*, e per *castella*,
 Ma per *tugurii* ancora, e per *senili*,
 Spesso si trovan gli uomini gentili.

A stanza which has received new graces from Mr. Hoole's translation. But Milton, as Mr. Bowle had long ago concurred with doctor Newton in observing, perhaps remembered Harrington's old version, however short of the original. St. 52.

As courtesie oftimes in simple bowres
 Is found as great as in the stately towres.

The mode of furnishing halls or state-apartments with tapestry, had not ceased in Milton's time. Palaces, as adorned with tapestry, are here contrasted with *lowly sheds* and *smoaky rafters*. A modern poet would have written *stuccoed halls*. WARTON.

v. 323. ——— *Sooner found in lowly sheds*

With smoaky rafters, than in tap'stry halls, &c.] The same train of thought is in K. HEN. IV. applied to Sleep. P. ii. A. iii. S. j.

Why rather, Sleep, ly'st thou in *smoaky cribs*,—

Than in the perfum'd chambers of the great,

Under the canopies of costly state? EDITOR.

v. 325. *In courts of princes.*] This is Mr. Warton's emendation. It was before "*And courts of princes.*" In the preceding verse "*With smoaky rafters*" was at first written by Milton "*And smoaky rafters:*" but he left it for his excellent editor to make the elegant correction in this verse, which he himself must have intended. EDITOR.

Ibid. *In courts of princes, where it first was nam'd.*] Mr. Symp-

I cannot be, that I should fear to change it.
 Eye me, blest Providence, and square my trial 329
 To my proportion'd strength. Shepherd, lead on.

Enter The Two BROTHERS.

E. Br. Unmuffle ye faint stars, and thou, fair moon,
 That wont'st to love the traveller's benizon,
 Stoop thy pale visage through an amber cloud,

son perceiv'd with me, that this is plainly taken from Spenser,
 F. Q. vi. i. 1.

Of court, it seems, men courtesie do call,
 For that it there most useth to abound. NEWTON.

v. 331. *Unmuffle ye faint stars, and thou, fair moon.*] *Muffle* was
 not so low a word as at present. Drayton, HEROIC EPIST. vol.
 i. p. 251. Of Night.

And in thick vapours *muffle* up the world.

Browne, SHEP. PIPE, ed. 1614.

If it chanc'd Night's sable throwds

Muffled Cynthia up in cloud's.

And Sylvester, immediately in the sense before us. DU BART.
 ed. 1621. p. 198.

While Night's black *Muffer hoodeth* up the skies.

WARTON.

See also Shakspere, ROM. AND JUL. A. v. S. iii.

Muffle me, Night, awhile.

The word seems indeed to have been more particularly adjoined
 to *Night* by our elder poets. Compare MIRROR FOR MAG.
 ed. 1610. p. 806. Of Night.

— with black cloake of clouds *muffling* the skies.

And G. Wither, SHEPHERD'S HUNTING. 1622.

And *Night* begins to *muffle* up the day.

Young has "*muffled* deep in midnight darkness." NIGHT.
 THOUGHT. ii. v. 176. EDITOR.

v. 332. *That wont'st to love the traveller's benizon.*] Mr. Rich-
 ardson and Mr. Thyer here saw with me, that there was an
 allusion to Spenser, F. Q. iii. i. 43.

As when fayre Cynthia, in darke some night,

Is in a noyous cloud enveloped,

Where she may finde the substance thin and light,

Breakes forth her silver beames, and her bright head

Discovers to the word discomfited :

Of the poore traveller that went astray,

With thousand blessings she is heried. NEWTON.

v. 333. *Stoop thy pale visage through an amber cloud.*] Mr.

And disinherit Chaos, that reigns here
 In double night of darkness and of shades; 335.
 Or, if your influence be quite damm'd up
 With black usurping mists, some gentle taper,
 Though a rush-candle from the wicker hole

Bowle, together with a passage from the *FABRIC QUEENE*, first cited by Richardson, refers to B. and Fletcher's *MAID'S TRAGEDY*, in the *Masque*, A. i. S. i. vol. i. p. 12.

Bright Cinthia, hear my voice! —

Appear, no longer thy pale visage shroud,

But strike thy silver horns quite through a cloud.

WARTON.

Compare *IL PENS.* v. 71. Of the moon.

And oft, as if her head she bow'd,

Steeping through a fleecy cloud. EDITOR.

v. 334. — *disinherit Chaos.*] This expression should be animadverted upon, as hyperbolical and bombast, and a kin to that in *SCRIBLERUS*, "Mow my beard." Dr. J. WARTON.

Milton seems to imitate Nabbes's *MICROCOSMUS*. *Need's OLD PLAYS*, vol. ix. p. 116. where Janus says to Nature,

— *Air had best*

Confine himself to his three regions,

Or else I'll *disinherit* him.

And see Crashaw, *HYMN ON THE EPIPHANIE*. ed. Paris, 1652. p. 20.

Bright Babe! whose awful beautyes make

The morn incur a sweet mistake;

For whom the officious heavens devise

To *disinheritt* the sun's rise. EDITOR.

v. 335. *In double night of darkness and of shades.*] See v. 580. This line, says Mr. Bowle, resembles one of Pacuvius, quoted by Cicero, *DE DIVINAT.* Lib. i. 14.

Tenebræ conduplicantur, noctisque et nimborum occæcat nigror. WARTON.

There is a bold expression in Sylvester, *DU BART.* ed. 1621. p. 1177.

Double-nighted in dark error.

Perhaps this suggested to our poet the cognate word in *PAN. REG.* B. i. 499.

— now began

Night with her sullen wing to *double-shade*

The desert—

The "*double night* of darkness and of shades" has afforded Young an opportunity of moral adaptation. *NIGHT THOUGHT.* i. v. 43.

Through this opaque of Nature and of Soul,

This *double night.* EDITOR.

Of some clay habitation, visit us
 With thy long levell'd rule of streaming light ; 340
 And thou shalt be our star of Arcady,
 Or Tyrian Cynosure.

Sec. Br. Or, if our eyes
 Be barr'd that happiness, might we but hear
 The folded flocks penn'd in their watled cotes,
 Or sound of pastoral reed with oaten stops, 345
 Or whistle from the lodge, or village cock
 Count the night watches to his feathery dames,
 'Twould be some solace yet, some little chearing
 In this close dungeon of innumerable boughs.

v. 339. ——— *visit us*
With thy long levell'd rule of streaming light.] See PAR.
 LOST, iii. 23. and ii. 398.

—— not *unvisited* of Heav'n's fair light.
 St. LUKE i. 78. "The day-spring from on high hath *visited us*."
 WARTON.

v. 340. ——— *long levell'd rule of streaming light.*] A ray of the
 sun, in the same manner, is called, *ἡ ΚΑΝΩΝ ΣΑΦΗΣ*, in the
IKETIAEΣ of Euripides v. 650. which his late editor (Markland)
 had not imagination enough to conceive the meaning of. See
 Note on the place, edit. London, 1763. 4to. HURD.

The sun is said to "*level* his evening rays," PAR. LOST, iv.
 543. WARTON.

v. 341. ——— *our star of Arcady*,
Or Tyrian Cynosure.] Our greater or lesser bear-star.
 Calisto, the daughter of Lycaon king of *Arcadia*, was changed
 into the greater bear, called also *Helice*, and her son Arcas into
 the lesser, called also *Cynosura*, by observing of which the *Tyrians*
 and *Sidonians* steered their course, as the Grecian mariners did
 by the other. See Ovid, *FAST.* iii. 107. and Val. Flaccus, *ARGON.*
 i. 17. NEWTON.

v. 344. *The folded flocks penn'd in their watled cotes.*] PAR. LOST,
 B. iv. 185. "*Pen* their flocks at eve in *hurdled cotes*." WARTON.
 See also Horace, *EPOD.* ii. 45.

Claudenſque textis cratibus lætum pecus. EDITOR.

v. 349. ——— *innumerable boughs.*] Innumerable is uncommon.
 PAR. L. vii. 455. "*Innumerable* living creatures." The expression,
innumerable boughs, has been adopted into Pope's *Odyssey*. WARTON.
 Compare PAR. LOST, ix. 1089.

Ye Cedars, with *innumerable boughs*
 Hide me.——

But *innumerable* is common in the poetry of Milton's friend,

But, O that hapless virgin, our lost Sister, 350
 Where may she wander now, whither betake her
 From the chill dew, among rude burs and thistles?
 Perhaps some cold bank is her bolster now,
 Or 'gainst the rugged bark of some broad elm 354
 Leans her unpillow'd head, fraught with sad fears.
 What, if in wild amazement and affright?
 Or, while we speak, within the direful grasp
 Of savage hunger, or of savage heat?
El. Br. Peace, Brother; be not over-exquisite
 To cast the fashion of uncertain evils: 360
 For grant they be so, while they rest unknown,
 What need a man forestall his date of grief,

Henry More. See his *PLATONICALL SONG OF THE SOUL*, edit. Camb. 1642. 12mo. Psycathanasia, B. iii. C. iv. ft. 30. "*Innum-merous* off-spring." Again, ft. 32. "*Innumerable* mischiefs." Milton and More were "nurst upon the self-same hill," and had drank deep of the same spring. See Note *infr.* at v. 467. Thus, in More's *SONG*, ut *supr.* B. i. C. i. ft. 18, 19. Plato is called "*divineft*," and his Philosophy "*begot of higheft Jove*,"

"That fires the nobler heart with spotlesse love,
 "And fadder minds with *Nectar drops doth chear*."

This is Milton's "divine Philosophy," the "perpetual feast of "nectar'd sweets," *infr.* v. 476. And More further observes, that "with *crabb'd* mind Wisdom will nere consort," nor "make "abode with a *sour* ingenie," *SONG*, ut *supr.* B. iii. C. iii. ft. 58. So Milton contends, that Philosophy is "*not harsh and crabbed*," *infr.* v. 447, and, in the same spirit, reprobates those "libidinous "and ignorant poetasters," who by their writings "make the "taste of virtuous documents *harsh* and *sour*." *PROSE-W.* i. 223. edit. Amst. 1698. fol. EDITOR.

v. 353. *Perhaps some cold bank is her bolster now.*] Compare Drayton, *NIMPHALL.* iv. ed. 1630.

Is the cold ground become thy bed?

The grassie become thy pillow? EDITOR.

v. 359. — *Be not over-exquisite.*] *Exquisite* was not now uncommon in its more original signification. B. and Fletcher, *LITTLE FR. LAW. A. v. S. i.* vol. iv. p. 253.

— They're *exquisite* in mischief. WARTON.

v. 360. *To cast the fashion.*] A metaphor taken from the Founder's art. WARBURTON.

Rather from Astrology, as "to cast a Nativity." The meaning is to *predict, prefigure, compute, &c.* WARTON.

v. 361. This line obscures the thought, and loads the expres-

And run to meet what he would most avoid ?
 Or if they be but false alarms of fear,
 How bitter is such self-delusion ? 365
 I do not think my Sister so to seek,
 Or so unprincipled in Virtue's book,
 And the sweet peace that goodness boosoms ever,
 As that the single want of light and noise
 (Not being in danger, as I trust she is not) 370
 Could stir the constant mood of her calm thoughts,
 And put them into mis-becoming plight.
 Virtue could see to do what Virtue would

sion. It had been better out, as any one may see by reading the passage without it. WARBURTON.

v. 367. *Or so unprincipled in Virtue's book.*] Thus, in the TRACTATE OF EDUCATION, p. 101. ed. 1673. "Souls *so unprincipled in Virtue.*" Compare also SAMS. AGON. 760. WARTON.

Again, in his PROSE-W. i. 222. edit. Amst. "Teaching over the whole *book of Sanctity and Virtue.*" EDITOR.

v. 369. *As that the single want of light and noise*

(*Not being in danger, as I trust she is not*) &c.] A profound Critic cites the intire context, as containing a beautiful example of Milton's use of the parenthesis, a figure which he has frequently used with great effect. "The whole passage is exceedingly beautiful; but what I praise in the parenthesis is, the pathos and concern for his sister that it expresses. For every parenthesis should contain matter of weight; and, if it throws in some passion of feeling into the discourse, it is so much the better, because it furnishes the speaker with a proper occasion to vary the tone of his voice, which ought always to be done in speaking a parenthesis, but is never more properly done than when some passion is to be expressed. And we may observe here, that there ought to be two variations of the voice in speaking this parenthesis. The first is that tone which we use, when we mean to qualify or restrict any thing that we have said before. With this tone should be pronounced, *not being in danger*; and the second member, *as I trust she is not*, should be pronounced with that pathetic tone in which we earnestly hope or pray for any thing." ORIGIN AND PROGR. OF LANGUAGE, B. iv. P. ii. vol. iii. p. 76. Edingb. 1776. This is very specious and ingenious reasoning. But some perhaps may think this beauty quite accidental and undesigned. A parenthesis is often thrown in, for the sake of explanation, after a passage is written. WARTON.

v. 373. *Virtue could see to do what Virtue would*

By her own radiant light.] It has been noticed by many

By her own radiant light, though sun and moon
 Were in the flat sea sunk. And Wisdom's self 375
 Oft seeks to sweet retired Solitude;
 Where, with her best nurse, Contemplation,

Critics, that this noble sentiment was inspired from Spenser, FAERY QUEENE, i. i. 12.

Virtue gives herself light through darknesse for to wade.

But may not Jonson here be also noticed, who, in his Masque, PLEASURE RECONCILED TO VIRTUE (to which I have ventured to assign other allusions in COMUS), says of *Virtue*;

She, she it is darknesse shines,

'Tis she that still herself refines,

By her own light, to every eye. EDITOR.

v. 375. *Were in the flat sea sunk.*] Perhaps he wrote, "Were in the sea *flat* sunk." Compare PARAD. REG. B. iv. 363.

"Lays cities *flat*." Again, B. ii. 222. of Beauty.

— All her plumes

Fall *flat* and shrink into a trivial toy.

And PAR. L. B. i. 401. "On the groundfill-edge, where he fell *flat*."

But we have "*level* brine," in LYCID. v. 98. WARTON.

The present reading, which has been adopted by Dyer, FLEECER.

B. i. perhaps is preferable:

And here and there, between the spiry rocks,

The broad *flat* sea.

Again, B. iv. "the *flat* sea shines like yellow gold." And in

B. ii. he uses the analogous expression in Lycidas:

— huge Lemnos heaves

Her azure head above the *level* brine. EDITOR.

v. 376. *Oft seeks to sweet retired Solitude.*] For the same uncommon use of *seek*, Mr. Bowle cites Bale's EXAMINACYON of A. Askew, p. 24. "Hath not he moche nede of helpe who *secketh* 'to soche a surgeon?'" So also in ISAIAH, ii. 10. "To it shall 'the Gentiles *seek*.'" WARTON.

v. 377. — *her best nurse, Contemplation.*] Contemplation is finely personified by Milton in his PROSE-WORKS, i. 266. ed. 1698. "For so oft as the Soul would retire out of the Head 'from over the steaming vapours of the lower parts to DIVINE 'CONTEMPLATION, with HIM she found the *purest* and *quietest* 'retreat, as being most *remote* from soil and disturbance."

Mr. Warton, in his Note on IL PENS. v. 52, says that Contemplation is first personified in English poetry by Spenser. I presume he adverts to the FAERY QUEENE, i. x. 46. "His name was heavenly CONTEMPLATION." Yet it is personified by Sir Philip Sidney, Spenser's patron, in his ARCADIA, which was written about 1580. See 13th edit. p. 229. The verses are called "Asclepiades:"

She plumes her feathers, and lets grow her wings,
 That in the various bustle of resort
 Were all to ruffled, and sometimes impair'd. 380
 He, that has light within his own clear breast,
 May sit i' th' center, and enjoy bright day:

O sweet woods, the delight of solitariness—

CONTEMPLATION *here holdeth his only seat* :

Bounded with no limits, borne with a *wing* of hope,

Climes even unto the stars.

So, in *IL PENS.* "The cherub CONTEMPLATION soars on
 "golden wing." EDITOR.

v. 378. *She plumes her feathers.*] I believe the true reading to be *prunes*, which Lawes ignorantly altered to *plumes*, afterwards imperceptibly continued in the poet's own edition. To *prune wings*, is to smoothe, or set them in order, when *ruffled*. For this is the leading idea. Spenser, *F. Q.* ii. iii. 36.

She 'gins her feathers *foule disfigured*

Proudly to *prune*. —

A Critic of the most consummate abilities has confirmed bishop Warburton's opinion, that Pope plainly copied this sublime and elegant imagery, and that he has *shewn his dexterity in contending with so great an original*. Pope says,

Bear me, some God, oh! quickly bear me hence,

To wholesome SOLITUDE, the nurse of sense;

Where CONTEMPLATION *prunes her ruffled wings*.

See ON THE MARKS OF POETICAL IMITATION, 12mo. 1757. p. 43. I find, however, in Hughes's *THOUGHT IN A GARDEN*, written 1704, *POEMS*, edit. 1735. vol. i. 12mo. p. 171.

Here CONTEMPLATION *prunes her wings*. WARTON.

v. 380. *Were all to ruffled.*] So read as in editions 1637, 1645, and 1673. Not *too*, nimis. *All-to*, or *Al-to*, is *Intirely*. See Tyrwhitt's *GLOSSARY*, Chaucer. *V. Too*. And Upton's *Gloss*. Spenser, *V. All*. Various instances occur in Chaucer and Spenser, and in later writers. The corruption, supposed to be an emendation, "all *too* ruffled," began with Tickell, who had no knowledge of our old language, and has been continued by Fenton, and doctor Newton. Tonson has the true reading, in 1695, and 1705. WARTON.

v. 381. *He, that has light within his own clear breast,*

May sit i' th' center, and enjoy bright day.] So, in his *PROSE-W.* i. 217. ed. 1698. "The actions of just and pious men
 "do not darken in their middle course; but Solomon tells us,
 "they are as the shining light, that shineth more and more unto
 "the perfect day."

See Crathaw's *WISHES, TO HIS, SUPPOSED, MISTRESS*, v. 79.

Days, that in spite

But he, that hides a dark soul and foul thoughts,
Benighted walks under the mid-day sun ;
Himself is his own dungeon.

- *Sec. Br.* 'Tis most true, 385
That musing Meditation most affects
The pensive secrecy of desert cell,
Far from the chearful haunt of men and herds,
And sits as safe as in a senat house ;
For who would rob a hermit of his weeds, 390
His few books, or his beads, or maple dish,
Or do his gray hairs any violence ?
But Beauty, like the fair Hesperian tree
Laden with blooming gold, had need the guard
Of dragon-watch with uninchantèd eye, 395
To save her blossoms, and defend her fruit
From the rash hand of bold Incontinence.
You may as well spread out the unsunn'd heaps
Of miser's treasure by an outlaw's den,

Of Darknèss, *by the light*

Of a clear mind, are day all night. EDITOR.

v. 385. *Himself is his own dungeon.*] In SAMS. AGON. v. 155. the Chorus apply this solemn and forcible expression to the captive and afflicted hero :

Thou art become (O worst imprisonment)

The dungeon of thyself. EDITOR.

v. 388. — *the chearful haunt of men.*] In PAR. LOST, B. iii. 46. it is "*the chearful ways of men.*" Thomson copies COMUS: SUMMER, v. 1072. "*The cheerful haunt of men.*" EDITOR.

v. 389. *And sits as safe as in a senat house.*] Not many years after this was written, Milton's friends shewed that the safety of a senate house was not inviolable. But, when the people turn legislators, what place is safe from the tumults of innovation, and the insults of disobedience? WARTON.

v. 393. *But Beauty, &c.*] These sentiments are heightened from the FAITHFUL SHEPHERDESS, A. i. S. i. vol. iii. p. 123.

— Can such beauty be

Safe in its own guard, and not draw the eye

Of him that passeth on, to greedy gaze, &c. WARTON.

v. 395. — *with uninchantèd eye.*] That is, which *cannot* be enchanted. Here is more flattery ; but certainly such as was justly due, and which no poet in similar circumstances, could resist the opportunity or rather the temptation of paying. WARTON.

And tell me it is safe, as bid me hope 400
 Danger will wink on Opportunity,
 And let a single helpless maiden pass
 Uninjur'd in this wild surrounding waste.
 Of night, or loneliness, it recks me not ;
 I fear the dread events that dog them both, 405
 Lest some ill-greeting touch attempt the person
 Of our unowned Sister.

El. Br. I do not, Brother,
 Inferred, as if I thought my Sister's state
 Secure, without all doubt or controversy ;
 Yet, where an equal poise of hope and fear 410
 Does arbitrate th' event, my nature is
 That I incline to hope, rather than fear,
 And gladly banish squint suspicion.
 My Sister is not so defenceless left
 As you imagine ; she has a hidden strength, 415
 Which you remember not.

Sec. Br. What hidden strength,
 Unless the strength of Heav'n, if you mean that ?

El. Br. I mean that too, but yet a hidden strength,
 Which, if Heav'n gave it, may be term'd her own :

v. 402. *And let a single helpless maiden pass, &c.*] Rosalind
 argues in the same manner, in *As you like it*, A. i. S. iii.

Alas ! what danger will it be to us,
 Maids as we are, to travel forth so far !

Beauty provoketh thieves sooner than gold. WARTON.

Compare also Guarini, *PAST. FID. A. v. S. ii.*

E donna scompagnata

'E sempre mal guardata. EDITOR.

v. 415. ——— *a hidden strength.*] Addison, who so much
 *admired COMUS, might have adopted from it this expressive
 phrase into his CATO.

The Gods, in bounty, work up storms about us,

That give mankind occasion to exert

Their *hidden strength*. EDITOR.

v. 419. *Which, if Heav'n gave it, may be term'd her own.*] Guarini
PAST. FID. A. iii. S. iii.

Troppo lungi se' tu da quel, che brami :

Il proibisce il ciel; la terra il guarda,

* See Part i. p. 52, note.

'Tis Chastity, my Brother, Chastity : 420
 She, that has that, is clad in compleat steel,
 And, like a quiver'd Nymph with arrows keen,

E 'l vendica la morte,
 Ma più d' ogn' altro, e con più saldo scudo,
 L' onestate il difende :
 Che sdegna alma ben nata
 Più fido guardatore
 Aver del proprio onore.

Perhaps Milton remembered the Fathers also on the subject of Chastity. By St. Ambrose, VIRGINITY is thus impregably fortified, and thus divinely protected: "Undique vallata est muro "castitatis, et septo divinæ munita protectionis." D. Ambros. OPP. vol. iii. p. 1046. edit. Paris. 1586. fol. See also Notes infr. at v. 440, and v. 455. EDITOR.

v. 421. — *is clad in compleat steel.*] This phrase is supposed to be borrowed from HAMLET. Critics must shew their reading, in quoting books: but I rather think it was a common expression for "armed from head to foot." It occurs in Dekker's VNTRUSSING OF THE HUMOUROUS POET, Lond. for E. White, 1602; 4to. Signat. G.

— First, to arme our wittes

With *compleat Steele* of Iudgment, and our tongues

With found artillerie of phrases, &c.

This play was acted by the lord Chamberlain's servants, and the choir-boys of saint Paul's, in 1602. HAMLET appeared at least before 1598. Again, in a play, THE WEAKEST GORTH TO THE WALL, 1618, 4to. Signat. H.

At his first comming, arm'd in *complete Steele*,

Chaleng'd the duke Medine at his tent, &c.

The first edition of this play is in 1600. 4to.

Hence an expression in our author's APOLOGY, which also confirms what is here said, §. i. "Zeal, whose substance is ethereal, "arming in *compleat diamond*, ascends his fiery chariot, &c." PR.-W. i. 114. WARTON.

v. 422. *And, like a quiver'd Nymph with arrows keen.*] I make no doubt but Milton in this passage had his eye upon SPENSER's *Belphebe*, whose character, arms, and manner of life, perfectly correspond with this description. What makes it the more certain is, that Spenser intended under that personage to represent the Virtue of *Chastity*. THYER.

Perhaps Milton remembered a stanza in Fletcher's PURP. ISLAND, published but the preceding year. B. x. st. 27. It is in a personification of *Virgin-Chastitie*.

With her, her sister went, a warlike maid,

Parthenia, all in steele and gilded arms,

In needle's stead, a mighty spear she sway'd, &c. WARTON.

May trace huge forests and unharbour'd heaths,
 Infamous hills and sandy perilous wilds,
 Where, through the sacred rays of Chastity, 425
 No savage fierce, bandite, or mountaneer,
 Will dare to soil her virgin purity :

v. 423. *May trace huge forests, &c.*] Shakspeare's Oberon, as Mr. Bowle observes, would breed his child-knight to "*trace*" "the forests wild." MIDS. N. DR. A. ii. S. iii. In Jonson's MASQUES, a Fairy says, vol. v. 206.

Only We are free to *trace*

All his grounds, as he to chace. WARTON.

Compare PAR. REG. B. ii. 109. "*tracing* the desert wild." And also Drayton, NIMPHALL. iii. edit. 1630. of Fairies.

About the field *tracing*

Each other in chasing. EDITOR.

v. 424. *Infamous hills.*] HOR. OD. i. iii. 20.

Infames scopulas, ACROCERAUNIA. NEWTON.

v. 425. *Where, through the sacred rays of Chastity,*

No savage fierce, bandite, or mountaneer,

Will dare to soil her virgin purity.] So Fletcher, FAITH:

SHEPH. A. i. S. i. vol. iii. p. 109. A Satyr kneels to a virgin-shepherdess in a forest.

— Why should this rough thing, who never knew

Manners, nor smooth humanity, whose heats

Are rougher than himself, and more mishapen,

Thus mildly kneel to me? Sure there's a power

In that great name of Virgin, that binds fast

All rude uncivil bloods, all appetites

That break their confines: &c. WARTON.

v. 426. *No savage fierce, bandite, or mountaneer.*] Tickell changed *bandite* for *banditti*. He introduced also a similar change in v. 441. namely, *Diana* for *Dian*.

Bandite, although not a very common word, occurs in Lovelace's LUCASTA, p. 62. edit. 1659. And it is adopted from COMUS by Pope, in his ESSAY ON MAN. See Note on v. 418. of the Ashridge manuscript. EDITOR.

Ibid. — *mountaneer.*] A *mountaneer* seems to have conveyed the idea of something very savage and ferocious. In the TEMPEST, A. iii. S. iii.

Who would believe that there were *mountaineers*

Dewlapp'd like bulls—

In CYMBELINE, A. iv. S. ii.

Who call'd me traitor, *mountaineer*.

In Drayton, MUS. ELYS. vol. iv.

This Cleon was a *mountaineer*,

And of the wilder kind. WARTON.

Yea there, where very desolation dwells
 By grots and caverns shagg'd with horrid shades,
 She may pass on with unblench'd majesty, 430
 Be it not done in pride, or in presumption.

v. 428. — *where very desolation dwells*] PAR. LOST, B. i. 181.
 "The seat of desolation." WARTON.

v. 429. *By grots and caverns shagg'd with horrid shades.*] Pope
 appears to have adverted to this line, ELOIS. ABEL. v. 20.

Ye grots and caverns shagg'd with horrid thorn.
 Again, in the same poem, v. 24.

I have not yet forgot myself to stone.
 Almost as evidently from our author's IL PENS. v. 42.

There held in holy passion still,
 Forget thyself to marble.

Pope again, *ibid.* v. 244.

And low-brow'd rocks hang nodding o'er the deeps.
 From L'ALLEGRO, v. 8.

There under ebon shades and low-brow'd rocks.
 And in the MESSIAH, v. 6.

— touch'd Isaiah's hallow'd lips with fire.
 So, in the ODE NATIV. v. 28.

— touch'd with hallow'd fire.

See *supr.* at v. 24. and 380. And *infr.* at v. 861. And ESSAY ON
 POPE, p. 307. §. vi. edit. 2.

This is the first instance of any degree even of the slightest at-
 tention being paid to Milton's smaller poems by a writer of note,
 since their first publication. Milton was never mentioned, or ac-
 knowledged, as an English poet, till after the appearance of PAR-
 ADISE LOST: and, long after that time, these pieces were totally
 forgotten and overlooked. It is strange that Pope, by no means
 of a congenial spirit, should be the first who copied COMUS or
 IL PENNEROSO. But Pope was a gleaner of the old English
 poets; and he was here pilfering from *obsolete* English poetry, with-
 out the least fear or danger of being detected. WARTON.

Ibid. — *horrid shades.*] PAR. LOST, B. ix. 185.

Nor yet in *horrid shade*, or dismal den.

And PAR. REG. B. i. 296.

A pathless desert, dusk with *horrid shades*.

Compare Tasso, GIER. LIB. C. xii. 29.

Me n' andai sconosciuto, e per foresta

Caminando, di piante horrida ombrosa—EDITOR.

v. 430. — *with unblench'd majesty.*] Unblinded, unconfounded.
 See Steevens's Note on *Blench*, in HAMLET, at the close of the
 second Act. And Upton's GLOSS. Spenser, V. *Blend*. And
 Tyrwhitt's GLOSS. Ch. V. *Blent*. In B. and Fletcher's PIL-
 GRIM, A. iv. S. iii. vol. v. p. 516.

Some say, no evil thing that walks by night,
 In fog, or fire, by lake, or moorish fen,
 Blue meager hag, or stubborn unlaid ghost
 That breaks his magic chains at Curfeu time, 435

—Men that will not totter,
 Nor blench much at a bullet. WARTON.

v. 432. *Some say, no evil thing that walks by night.*] Milton had
 Shakspeare in his head. HAMLET, A. i. S. i.

Some say, that ever 'gainst that season comes
 Wherein our Saviour's birth is celebrated—
 But then, they *say*, no *spirit walks* abroad.

Another superstition is ushered in with the same form in PAR.
 LOST, B. x. 575.

Yearly injoin'd, *some say*, to undergo
 This annual humbling, certain number'd days.

Where, doctor Newton says, "I know not, nor can recollect,
 "from what *author* or what *tradition* Milton borrowed this *notion*."
 But doctor Warburton saw, it was from old romances.

And the same form occurs in the description of the physical
 effects of Adam's fall. B. x. 668. WARTON.

Ibid. ——— *no evil thing that walks by night,*
In fog, or fire, by lake, or moorish fen, &c.] Milton here had
 his eye on the FAITHFUL SHEPHERDESS, A. i. He has borrow-
 ed the sentiment, but raised and improved the diction.

—I have heard, (my mother told it me,
 And now I do believe it) if I keep
 My virgin flow'r uncropt, pure, chaste, and fair,
 No goblin, wood-god, fairy, elfe, or fiend,
 Satyr, or other pow'r that haunts the groves,
 Shall hurt my body, or by vain illusion
 Draw me to wander after idle fires;
 Or voices calling me &c. NEWTON.

v. 434. *Blue meager hag.*] Perhaps from Shakspeare's "blue-
 eyed hag." TEMP. A. i. S. ii. WARTON.

Ibid. ——— *stubborn unlaid ghost*
That breaks his magic chains at Curfeu time.] An *unlaid*
ghost was among the most vexatious plagues of the world of
 spirits. It is one of the evils deprecated at Fidele's grave, in
 CYMBELINE, A. iv. S. ii.

No exorcifer harm thee,
 Nor no witchcraft charm thee,
 Ghost unlaid forbear thee!

The metaphorical expression is beautiful, of *breaking his magic*
chains, for "being suffered to wander abroad." And here too the
 superstition is from Shakspeare, K. LEAR, A. iii. S. iv. "This
 "is the foul fiend Flibbertigibbet: he begins at *Curfeu*, and walks

No goblin, or swart faery of the mine,
 Hath hurtful pow'r o'er true Virginity.
 Do ye believe me yet, or shall I call
 Antiquity from the old schools of Greece

"till the first cock." Compare also Cartwright, in his play of the ORDINARY, where Moth the antiquary sings an old song, A. ii. S. i. p. 36. edit. 1651. He wishes, that the house may remain free from wicked spirits,

From Curfew time

To the next prime.

Compare Note on IL PENS. v. 83. Prospero, in the TEMPEST, invokes those elves, among others,

— that rejoyce

To hear the solemn Curfew.

A. v. S. i. That is, they rejoyce at the sound of the Curfew, because at the close of day announced by the Curfew, they are permitted to leave their several confinements, and be at large till cock-crowing. MACBETH, A. ii. S. iii.

Good things of day begin to droop and drowse,
 While night's black agents to their prey do rouse.

WARTON.

u. 436. — [*swart faery of the mine.*] In the Gothic system of pneumatology, mines were supposed to be inhabited by various sorts of spirits. See Olaus Magnus's Chapter de METALLICIS DEMONIBUS, HIST. GENT. SEPTENTRIONAL. vi. x. In an old translation of Lavaterus *De Spectris et Lamuris*, is the following passage. "Pioners or diggers for metall do affirme, that
 "in many mines there appeare straunge Shapes and Spirites,
 "who are apparelled like vnto the laborers in the pit. These
 "wander vp and downe in caues and underminings, and seeme
 "to besturre themselves in all kinde of labor; as, to digge after
 "the veine, to carrie together the oare, to put it into basketts, and
 "to turn the winding wheele to drawe it vp, when in very deed
 "they do nothinge lesse, &c." — "Of GHOSTES and SPIRITES
 "walking by night, &c." Lond. 1572. Bl. Lett. ch. xvi. p. 73.
 And hence we see why Milton gives this species of Fairy a swarthy or dark complexion. Georgius Agricola, in his tract DE SUBTERRANEIS ANIMANTIBUS, relates among other wonders of the same sort, that these Spirits sometimes assume the most terrible shapes; and that one of them, in a cave or pit in Germany, killed twelve miners with his pestilential breath. Ad calc. DE RE METALL. p. 538. Basil. 1621. fol. Drayton personifies the Peak in Derbyshire, which he makes a witch skilful in metallurgy. POLYOLB. S. xxvii. vol. iii. p. 1176.

The Sprites that haunt the mines she could correct and tame,
 And bind them as she list, &c. WARTON.

To testify the arms of Chastity ? 440
 Hence had the huntress Dian her dread bow,
 Fair silver-shafted Queen, for ever chaste,
 Wherewith she tam'd the brinded lioness
 And spotted mountain pard, but set at nought
 The frivolous bolt of Cupid ; gods and men 445

See also POLYOLB. S. iii. ed. 1622. p. 63. Keyfler, in his TRAVELS, speaking of Idria in Germany, says, " As the inhabitants " of all mine-towns have their stories of goblins, so are the people " here strongly possessed with a notion of such apparitions that " haunt the mines." vol. iii. p. 377. In certain silver and lead mines in Wales, nothing is more common, it is pretended, than these subterranean spirits, who are called *knockers*, and who good-naturedly point out where there is a rich vein. They are represented as little statured, and about half a yard long. See GROSE'S POPULAR SUPERSTITIONS, 1787. p. 41 And the GENT. MAG. vol. 65. p. 559.

The *goblin* is classed with the *faery of the mine* by an elaborate writer on the subject. See WIERUS De Præstigiis Dæmonum, lib. i. cap. 22. edit. Basil. 1583. EDITOR.

v. 440. *To testify the arms of Chastity?*] St. Jerome, arguing on the same subject, calls " Antiquity from the old schools of Greece " to testify the arms of Chastity." Ad Principiam Virginem. " Ut autem scias semper VIRGINITATEM gladium habere pudicitiae &c: gentilis quoque error Deas virgines finxit armatas." Hieronym. OPP. Tom. iii. p. 72. edit. Franc. fol. EDITOR.

v. 441. *Hence &c.*] Milton, I fancy, took the hint of this beautiful mythological interpretation from a dialogue of Lucian betwixt Venus and Cupid, where the mother asking her son how, after having attack'd all the other Deities, he came to spare Minerva and Diana, Cupid replies, that THE FORMER look'd so fiercely at him, and frighten'd him so with the Gorgon Head which she wore upon her breast, that he durst not meddle with her. Καὶ ἄρ' ὁ θεῖος, καὶ ἐν τῷ χρόνῳ ἔχει πρόσωπον τι φοβερόν, ἐχιδναίης κατάκομος, ὅπως ἴσῃ μάλιστα διδασμομένη τίσεται γὰρ με, καὶ φεύγω ὅταν ἴδω αὐτὸ—and that as DIANA, she was always so employed in hunting, that he could not catch her. εὐδὲ καταλαβὴν αὐτὴν οἷοντι, φεύγουσιν αὐτὸν διὰ τῶν ὀφθαλμῶν. TYLER.

v. 445. *The frivolous bolt of Cupid.*] This reminds one of the " dribbling dart of Love," in MR. FOR MEASURE. Bolt, I believe, is properly the arrow of a cross-bow. Fletcher, FAITHFUL SHEPHERD. A. ii. S. i. p. 134.

—with bow and bolt,

To shoot at nimble squirrels in theholt. WARTON.

See SHAKESPEARE, MIDS. NIGHT'S DREAM, A. ii. S. ii.

Yet mark'd I where the bolt of Cupid fell. EDITOR.

Fear'd her stern frown, and she was Queen o'th' woods.
 What was that snaky-headed Gorgon shield,
 That wise Minerva wore, unconquer'd Virgin,
 Wherewith she freez'd her foes to congeal'd stone,
 But rigid looks of chaste austerity, 450
 And noble grace that dash'd brute violence
 With sudden adoration and blank awe?
 So dear to Heav'n is faintly Chastity,
 That when a soul is found sincerely so,
 A thousand liveried Angels lacky her, 455
 Driving far off each thing of sin and guilt;
 And, in clear dream and solemn vision,

v. 449. *Wherewith she freez'd her foes.*] Milton here uses the regular form of the past time of the verb, *freeze*. So Chaucer, *TEST. OF CRESEIDE*, v. 19. "The froste *frezid*." EDITOR.

Ibid. ——— to con|geal'd stone.] The fourth foot is unaccented, as above, at v. 273.

Not any boast of skill, | but ex|treme shift—
 And in *PAR. LOST*, B. i. 735.

And fat as Princes, whom | the su|preme King—
 Compare Shakspere, *RICH. III.* A. i. S. ii.

——— See, see! dead Henry's wounds

Open their *congeal'd* mouths, and bleed afresh!
 Where the second foot is unaccented, as at v. 11. "Amongst
 "the enthron'd Gods;" and again, at v. 217. "That He, the
 "Supreme Good." EDITOR.

v. 450. *But rigid looks &c.*] *Rigid looks* refer to the *snaky* locks, and *noble grace* to the beautiful face, as Gorgon is represented on ancient gems. *WARBURTON*.

v. 451. ——— *that dash'd brute violence.*] *PAR. REG.* B. i. 218.

——— to subdue and quell o'er all the earth

Brute violence. *THYER*.

v. 455. *A thousand liveried Angels lacky her.*] The idea, without the lowness of allusion and expression, is repeated in *PARAD. L.* B. viii. 559.

About her, as a guard Angelic plac'd. *WARTON*.
 A passage in St. Ambrose, on *VIRGINS*, might have suggested this remark. "Neque mirum si pro vobis *Angeli militantes* quæ Angelorum moribus militatis. *Meretur eorum præsidium* Castitas "virginalis, quorum vitam meretur. Et quid pluribus exequar "laudem Castitatis? Castitas enim *angelos facit*." *AMBROS. OR.* Tom. iv. p. 536. edit Paris. 1586. fol. EDITOR.

Tell her of things that no gross ear can hear,
 Till oft converse with heav'nly habitants
 Begin to cast a beam on th' outward shape, 460
 The unpolluted temple of the mind,
 And turns it by degrees to the soul's essence,

v. 458. *Tell her of things that no gross ear can hear.*] See Note on ARCADES, v. 72. This dialogue between the two Brothers, is an amicable contest between fact and philosophy. The younger draws his arguments from common apprehension, and the obvious appearance of things: the elder proceeds on a profounder knowledge, and argues from abstracted principles. Here the difference of their ages is properly made subservient to a contrast of character. But this slight variety must have been insufficient to keep so prolix and learned a disputation alive upon the stage. It must have languished, however adorned with the fairest flowers of eloquence. The whole dialogue, which indeed is little more than a solitary declamation in blank verse, much resembles the manner of our author's Latin Prolusions at Cambridge, where philosophy is enforced by pagan fable, and poetical allusion. WARTON.

v. 459. *Converse* is here accented on the second syllable as in PAR. LOST, B. ix. 909.

Thy sweet *converse* and love so dearly join'd.

But on the first, B. viii. 408. and B. ix. 247.

Shakspeare affords an instance of the accent on the second syllable, in HAMLET, A. ii. S. i.

Your party in *converse*, him you would sound—

And Pope, ESS. ON CRITICISM, v. 642.

Gen'rous *converse*; a soul exempt from pride. EDITOR.

v. 461. *The unpolluted temple of the mind.*] For this beautiful metaphor he was probably indebted to St. JOHN. ii. 21. "He spake of the temple of his body." And Shakspeare has the same. TEMPEST, A. i. S. vi.

There's nothing ill can dwell in such a temple. NEWTON. So, in his RAPE OF LUCRECE, of Tarquin.

— his soul's fair temple is defac'd. EDITOR.

v. 462. *And turns it by degrees to the soul's essence.*] This is agreeable to the system of the Materialists, of which Milton was one. WARBURTON.

The same notion of *body's working up to spirit* Milton afterwards introduced into his PAR. LOST, v. 469. &c. which is there, I think, liable to some objection, as he was entirely at liberty to have chosen a more rational system, and as it is also put into the mouth of an Archangel. But in this place it falls in so well with the poet's design, gives such force and strength to this encomium on Chastity, and carries in it such a dignity of sentiment, that however repugnant it may be to our philosophical ideas, it can-

Till all be made immortal : but when Lust,
 By unchaste looks, loose gestures, and foul talk,
 But most by leud and lavish act of sin, 465
 Lets in defilement to the inward parts,
 The soul grows clotted by contagion,

not miss striking and delighting every virtuous and intelligent reader. THYER.

v. 464. *By unchaste looks, &c.*] "He [Christ] censures an *unchaste look* to be an adultery already committed : another time he "passes over actual adultery with less reproof than for an *unchaste look*." DIVORCE, B. ii. c. 1. PR. W. i. 184. See also, p. 304. Milton therefore in the expression here noted, alludes to our Saviour, "οὐκ ἔστι βαπτισμὸν ἑταίρια πρὸς τὸ ἐπιθυμῆσαι αὐτῶν," N. T. A. S. MATTH. EVANG. v. 28. WARTON.

v. 465. *But most by leud and lavish act of sin, &c.*] It is the same idea, yet where it is very commodiously applied, in P. L. B. vi. 660.

—Spirits of purest light,

Purest at first, now *gross* by *sinning* grown. WARTON.

v. 467. *The soul grows clotted by contagion, &c.*] I cannot resist the pleasure of translating a passage in Plato's PHAEDON, which Milton here evidently copies. "A soul with such affections, "does it not fly away to something divine and resembling itself? "To something divine, immortal, and wise? Whither when it "arrives, it becomes happy ; being freed from error, ignorance, "fear, love, and other human evils.—But if it departs from "the body polluted and impure, with which it has been long "linked in a state of familiarity and friendship, and by whose "pleasures and appetites it has been bewitched, so as to think "nothing else true, but what is corporeal, and which may be "touched, seen, drank, and used for the gratifications of lust : at "the same time, if it has been accustomed to hate, fear or shun, "what ever is dark and invisible to the human eye, yet discerned "and approved by philosophy : I ask, if a soul so disposed, will "go sincere and disincumbered from the body? By no means. "And will it not be, as I have supposed, infected and involved "with corporeal contagion, which an acquaintance and converse "with the body, from a perpetual association, has made congenial? So I think. But my friend, we must pronounce that "substance to be ponderous, depressive, and earthy, which such "a soul draws with it : and therefore it is burthened by such a "clog, and again is dragged off to some visible place, for fear of "that which is hidden and unseen ; and, as they report, retires "to tombs and sepulchres, among which the shadowy phantasms "of these brutal souls, being loaded with somewhat visible, have "often actually appeared. Probably, O Socrates. And it is "equally probable, O Cebes, that these are the souls of wicked, not

Imbodies, and imbrutes, till she quite lose
 The divine property of her first being.
 Such are those thick and gloomy shadows damp,
 Oft seen in charnel vaults and sepulchers 471
 Lingring, and sitting by a new made grave,
 As loath to leave the body that it lov'd,
 And, linkt itself by carnal sensuality

"virtuous men, which are forced to wander amidst burial-places, suffering the punishment of an impious life. And they so long are seen hovering about the monuments of the dead, till from the accompaniment of the sensualities of corporeal nature, they are again cloathed with a body, &c." PHÆD. OFF. Platon. p. 386. B 1. edit. Lugdun. 1590. fol. An admirable writer, the present Bishop of Worcester, has justly remarked, that "this poetical philosophy nourished the fine spirits of Milton's time, though it corrupted some." It is highly probable, that Henry More, the great Platonist, who was Milton's contemporary at Christ's College, might have given his mind an early bias to the study of Plato. WARTON.

468. *Imbodies, and imbrutes.*] Thus also Satan speaks of the debasement and corruption of its original divine essence, PAR. L. B. ix. 165.

— mixt with bestial slime,
 This essence to incarnate and imbrute,
 That to the hight of Deities aspir'd.

Our author, with these Platonic refinements in his head, supposes that the human soul was for a long time *embodied* and *imbruted* with the carnal ceremonies of popery, just as she is sensualised and degraded by a participation of the vicious habits of the body. OF REFORMATION, &c. PROSE-WORKS, vol. i. 1. *Imbrute* or *embrace*, occurs in G. Fletcher, p. 38. I believed it to be Milton's coinage. WARTON.

G. Fletcher's expression is applied to the "swilling rout," transformed by Circe from men into beasts. CHRIST'S VICT. P. ii. st. 46.

This their *imbruted souls* esteem'd their wealth,
 To crown the bousing can from day to night. EDITOR.

v. 469. *The divine property of her first being.*] HOR. SAT. ii. ii. 79.
 Atque adfligit humo divina particulam auræ. EDITOR.

v. 473. *As loath to leave the body that it lov'd.*] See Sir Kenelm Digby's OBSERVATIONS ON Religio Medici. 4th edit. p. 327. "Souls that go out of their Bodies with affection to those objects they leave behind them, (which usually is as long as they can relish them) do retain still, even in their separation, a byas and a languishing towards them: which is the reason, why

To a degenerate and degraded state. 475

Sec. Br. How charming is divine Philosophy ✓

Not harsh and crabbed, as dull fools suppose,

But musical as is Apollo's lute,

And a perpetual feast of nectar'd sweets, 479

Where no crude surfeit reigns.

El. Br.

Lift, lift, I hear

Some far off hallow break the silent air.

"such terrene Souls appeare ofteneft in cæmeteries and charnel-houfes."

See also Dr. Henry More's IMMORTALITY OF THE SOUL, B. ii. Ch. xvi. And compare Homer IL. P. 856.

Ψυχὴ δ' ἐν μείδῳ ψαμμένη διδοῖται βιβάναι,

Ὅν πότμος γόωσα, λυγρὸν ἀνδροτῆτα καὶ ἄβαν.

And Tasso GIER. LIB. C. ix. 33.

Dal giovinetto corpo uscì divisa

Con gran contrasto l'Alma, e lasciò mesta

L'aure soavi de la vita— EDITOR.

v. 376. *How charming is divine Philosophy!*] This is an immediate reference to the foregoing speech, in which the *divine Philosophy* of PLATO concerning the nature and condition of the human soul after death, is so largely and so nobly displayed. The speaker adds,

Not harsh and crabbed, as dull fools suppose;

But musical as is Apollo's lute,

And a perpetual feast of nectar'd sweets.

Much the same sentiments appear in the TRACTATE ON EDUCATION. "I shall not detain you longer in the demonstration of what we should not do; but strait conduct you to a hill-side, where I will point ye out the right path of a virtuous and noble education, laborious indeed at the first ascent, but also so smooth, so green, so full of goodly prospect and melodious sounds, that the harp of Orpheus was not more charming." p. 101. ed. 1675. And see PAR. REG. B. i. 478. &c. WARTON.

v. 478. *But musical as is Apollo's lute.*] Perhaps from LOVE'S LABOUR LOST, as Mr. Bowle suggests, A. iv. S. iii.

— as sweet and musical

As bright *Apollo's lute* strung with his hair. WARTON.

v. 479. *And a perpetual feast of nectar'd sweets.*] Petrarca, SON. 160. P. i.

Pasce la mente d' un sì nobil cibo,

Ch' ambrosia, e nettar non invidio a Giove. EDITOR.

v. 480. *Where no crude surfeit reigns.*] As in P. L. B. v. 638.

— quaff immortality and joy, secure
Of surfeit. WARTON.

Sec. B. Methought so too; what should it be?

El. B. For certain
Either some one like us night-founder'd here,
Or else some neighbour woodman, or, at worst,
Some roving robber calling to his fellows. 485

Sec. B. Heav'n keep my Sister. Agen, agen, and near!
Best draw, and stand upon our guard.

El. B. I'll hallow :
If he be friendly, he comes well ; if not,
Defence is a good cause, and Heav'n be for us.

[*Enter the Attendant Spirit, habited like a shepherd.*]

That hallow I should know, what are you? speak ;
Come not too near, you fall on iron stakes else, 491
Spir. What voice is that? my young Lord? speak
agen.

Sec. B. O Brother, 'tis my father's shepherd, sure.

El. B. Thyrsis? Whose artful strains have oft delay'd

v. 483; — *night-founder'd*.] So, in *PARAD. LOST*, B. i. 204.
"Night-founder'd skiff." Where Bentley, who perhaps had scarcely
seen our *Mask*, would read *night-founder'd*. WARTON.

v. 494. *Thyrsis? Whose artful strains, &c.*] A compliment to
Lawes, who personated the Spirit. We have just such another
above, v. 86. But this, being spoken by another, comes with bet-
ter grace and propriety; or, to use doctor Newton's pertinent
expression, is more *gentle*. The Spirit appears habited like a
shepherd; and the poet has here caught a fit of rhyming from
Fletcher's pastoral comedy.

Milton's eagerness to praise his friend Lawes, makes him here
forget the circumstances of the fable: he is more intent on the
musician than the shepherd; who comes at a critical season, and
whose assistance in the present difficulty should have hastily been
asked. But time is lost in a needless encomium; and in idle en-
quiries how the shepherd could possibly find out this solitary part
of the forest. The youth, however, seems to be ashamed or un-
willing to tell the unlucky accident that had befallen his Sister.
Perhaps the real boyism of the Brother, which yet should have
been forgotten by the poet; is to be taken into the account.

WARTON.

Jonson's *SAD SHEPHERD*, another Pastoral Drama, exhibits
also an intermixture of heroic rhymes and blank verse. And the

The huddling brook to hear his madrigale, 495
 And sweetned every muskrose of the dale !
 How cam'st thou here, good swain ? hath any ram
 Slipt from the fold, or young kid lost his dam,
 Or straggling weather the pent flock forsook ?
 How could'st thou find this dark sequester'd nook ?
Spir. O my lov'd master's heir, and his next joy, 501

encomium here is classical : Compare *Hor. Od. i. xii. 8.*

—————Orphea—

Arte maternâ rapidos morantem

Fluminum lapsus, celereſque ventos ;

As above, at v. 87. " Well knows to fill the wild winds : " —

It may also be easily supposed, that Thyrsis, who had just returned the Elder Brother's halloo, was still at some distance, and advancing to join them while the compliment was uttered.

Pope, in his SECOND PASTORAL, pays a similar compliment to Garth, v. 81.

But would you sing, and rival Orpheus' strain,

The wond'ring forests soon should dance again,

The moving mountains hear the pow'rful call,

And headlong streams hang list'ning in their fall ! EDITOR.

v. 495. The *Madrigal* was a species of musical composition, now actually in practice, and in high vogue. Lawes, here intended, had composed madrigals. So had Milton's father. The word is not here thrown out at random. WARTON.

The *Madrigal* was composed for two, three, four, five, six, seven, and eight voices. This species of composition has obtained among the Italians the peculiar appellation of *Il Stile-madrigaleſco*. See Brossard. Dict. Musique. EDITOR.

v. 496. *And sweetned &c.*] In poetical and picturesque circumstances, in wildness of fancy and imagery, and in weight of sentiment and moral, how greatly does *Comus* excell the *AMINTA* of Tasso, and the *PASTOR FIDO* of Guarini which Milton, from his love of Italian poetry, must frequently have read ! *Comus*, like these two, is a Pastoral Drama, and I have often wondered it is not mentioned as such. Dr. J. WARTON.

v. 500. *How could'st thou find this dark sequester'd nook ?*] Thus the shepherdes Clorin to Thenot, Fletcher's FAITH. SHEP. A. ii. S. i. vol. iii. p. 129.

Shepherd, how cam'st thou hither to this place ?

No way is trodden ; all the verdant graſs,

The spring shot up, stands yet unbruised here

Of any foot : only the dappled deere,

Far from the feared sound of crooked horn,

Dwell in this fastness. —

Compare *PARAD. L. B. iv. 789.*

I came not here on such a trivial toy
 As a stray'd ewe, or to pursue the stealth
 Of pilfering wolf; not all the fleecy wealth
 That doth enrich these downs, is worth a thought
 To this my errand, and the care it brought. 506
 But, O my virgin Lady, where is she?
 How chance she is not in your company?
El. B. To tell thee sadly, Shepherd, without blame,
 Or our neglect, we lost her as we came, 510
Spir. Ay me unhappy! then my fears are true.
El. B. What fears, good Thyrsis? Prethee briefly shew.
Spir. I'll tell ye; 'tis not vain or fabulous,
 (Though so esteem'd by shallow ignorance)
 What the sage poets, taught by th' heavenly Muse,
 Story'd of old in high immortal verse, 516
 Of dire chimeras and enchanted isles,
 And rifted rocks whose entrance leads to Hell;
 For such there be, but unbelief is blind.
 Within the navel of this hideous wood, 520

Search through this garden, leave unsearch'd no *nook*.

Again, B. ix. 277.

As in a shady *nook* I stood behind.

Sequester'd occurs, in the same application, PAR. L. iv. 706.
 "In shady bower, more sacred and *sequester'd*." WARTON.

v. 502. — on such a trivial toy

As a stray'd ewe.] So, in P. R. B. ii. 223. "A trivial toy."

And, in B. i. 315. "the quest of some *stray ewe*." DUNSTER.

v. 508. *How chance she is not in your company?*] It is the same form in PERICLES, PRINCE OF TYRE, A. iv. S. i.

How chance my daughter is not with you? EDITOR.

v. 509. *To tell thee sadly.*] *Sadly*, soberly, seriously, as the word is frequently used by our old authors, and in PAR. LOST, B. vi. 541. where see the Note. NEWTON.

v. 513. *I'll tell ye.*] The manuscripts and edition of 1637 read *you*. But Milton often uses *ye* as the objective case. EDITOR.

v. 517. — *dire chimeras.*] PAR. LOST, B. ii. 628.

Gorgons and Hydras, and *Chimeras dire*. WARTON.

v. 518. *And rifted rocks.*] Drayton, POLYOLBION, Song. xiv. ed. 1622. p. 234.

Sent through the *rifted rocks*—

And Pope, MESSIAH, v. 71.

On *rifted rocks*, the dragon's late abodes. EDITOR.

v. 520. *Within the navel.*] That is, in the midst; a phrase bor-

Immur'd in cypress shades a forcerer dwells,
 Of Bacchus and of Circe born, great Comus,
 Deep skill'd in all his mother's witcheries;
 And here to every thirsty wanderer
 By fly enticement gives his baneful cup, 525
 With many murmurs mixt, whose pleasing poison
 The visage quite transforms of him that drinks,
 And the inglorious likeness of a beast
 Fixes instead, unmoulding reason's mintage
 Character'd in the face: this have I learnt 530
 Tending my flocks hard by i' th' hilly crofts,
 That brow this bottom-glade, whence night by night

rowed from the Greeks and Latins. NEWTON.

So Collins, ODE TO LIBERTY, of Britain.

'Midst the green *navel* of our Isle. WARTON.

And Drayton, POLYOLB. Song xxiii. ed. 1622. p. 68.

Up tow'rds the *navell* then of England from her flanke,
 Which Lincolnshire we call. EDITOR.

v. 526. *With many murmurs mixt.*] That is, in preparing this
 enchanted cup, the *charm* of many barbarous unintelligible words
 was intermixed, to quicken and strengthen its operation.

WARBURTON.

So the patroness of magicians in Statius, THEB. ix. 733,

—— cantusque sacros, et conscia *misce*

Murmura.—— EDITOR.

v. 529. *Unmoulding reason's mintage.*] A metaphor borrowed
 from the Coiner's art. Compare Donne's POEMS, ed. 1633. p. 267.

—— She, whose rich beauty lent

Mintage to other beauties. EDITOR.

v. 530. *Character'd in the face.*] So, in his DIVORCE, B. i.
 PREF. "A law not only written by Moses, but *character'd* in us
 "by nature." PROSE-W. i. 167. See OBSERVAT. Spenser's
 F. Q. ii. 162. WARTON.

See above v. 68, and compare Shakspeare, RAPE OF LUCRECE.

The light will shew, *character'd in my brow*,

The story of sweet chastity's decay.

The accent here falls on the second syllable of the participle,
charáct'er'd; often so pronounced by our old writers, as Dr. New-
 ton has observed and exemplified from Shakspeare, who also
 accents it on the first syllable; as in SONNET, cxxiii. edit.
 Malone, 1790. p. 290.

—— thy tables are within my brain

Full *charáct'er'd* with lasting memory. EDITOR.

v. 532. —— *this bottom-glade.*] So Shakspeare, VENUS AND

He and his monstrous rout are heard to howl,
 Like stabled wolves, or tigers at their prey,
 Doing abhorred rites to Hecate 535
 In their obscured haunts of inmost bowers.
 Yet have they many baits, and guileful spells,
 T' inveigle and invite th' unwary sense
 Of them that pass unweeting by the way.
 This evening late, by then the chewing flocks 540
 Had ta'en their supper on the savoury herb
 Of knot-grass dew-besprent, and were in fold,
 I sat me down to watch upon a bank
 With ivy canopied, and interwove

ADONIS, edit. 1596. Signat. A. iijj.

Sweet bottom-grasse, and high delightfull plaine.

WARTON.

v. 533. *He and his monstrous rout are heard to howl,
 Doing abhorred rites to Hecate.*] Such was the practice
 of Comus's mother, Circe. Ovid. MET. xiv. 405.

—magicis Hecaten ululatus orat. EDITOR.

v. 534. *Like stabled wolves, or tigers at their prey.*] Perhaps from
 Virgil, ÆN. vii. 15. Of Circe's island.

Hinc exaudiri gemitus, iræque leonum

—ac formæ magnorum ululare luporum :

Quos hominum ex facie Dea sæva potentibus herbis

Induerat Circe in vultus ac terga ferarum. NEWTON.

v. 542. — *dew-besprent.*] In Drayton's POLYOLB. Song
 ix. ed. 1622. p. 135. the Water-Nymphs have "their locks with
 "dew besprent," that is, besprinkled. And R. Niccols, Induct.
 MIR. FOR MAG. ed. 1610. has the expression "besprent with
 "frostie dew." EDITOR.

v. 543. *I sat me down &c.*] We have the same form, PAR.
 LOST, B. iv. 327.

— by a fresh fountain side

They sat them down. WARTON.

Milton has almost repeated this passage, in PAR. L. B. viii. 287.

On a green shady bank profuse of flowers

Pensive I sat me down.

So Shakspeare, HAMLET, A. v. S. ii. "I sat me down" And
 see R. Niccols's Induct. MIR. FOR MAG. ed. 1610 p. 779.

I sat me down upon the grassie ground. EDITOR.

v. 544. *With ivy canopied, and interwove*

With flaunting honey-suckle.] Perhaps from Shakspeare,

MIDS. NIGHT DR. A. ii. S. ii.

Quite over-canopied with luscious woodbine,

With flaunting honey-suckle, and began, 545
 Wrapt in a pleasing fit of melancholy,
 To meditate my rural minstrelsy,

Compare Drayton, *QUEST OF CYNTHIA*, vol. ii. p. 623.

And their large branches did display

To *canopie* the place.

And Carew, p. 59. ed. 1651.

—— that aged oak

Did *canopie* the happy pair.

To which I will add a line from Browne's *PASTORALS*, which perhaps Pope, a reader of the old poets, might have remembered.

B. i. S. iv. p. 74.

Uncanopied of any thing but heaven.

Interwove is almost peculiar to Milton. See *PAR. LOST*, B. i. 621.

Words *interwove* with sighs found out their way:

And in *PAR. REG.* B. ii. 263.

Under the hospitable covert nigh

Of trees thick *interwoven*. WARTON.

However, see Jonson's *PLEASURE RECONCILED TO VIRTUE*.

1619. "*interweave* the curious knot:" his *FORTUNATE ISLES*.

1626. "And *enterweave* the Myrtle and the Bay:" and his *LOVE'S*

TRIUMPH THROUGH CALLIPOLIS. 1630. "Your *enterwoven*

"lines of good and fayre." See also Browne, *BRIT. PAST.* B. ii.

Song iv.—"a garland *interwove* with roses." EDITOR.

v. 545. —*flaunting honey-suckle*.—] In *LYCIDAS*, we have

"the *gadding vine*," v. 40. Thomson, *SPRING*, v. 976. "Nor

"in the bower where woodbines *flaunt*." It is *well-attir'd*, in

LYCID. v. 146. WARTON.

Mason, *ENG. GARD.* B. i. 433.

There *flaunts* the *gadding woodbine*. EDITOR.

v. 547. *To meditate my rural minstrelsy*.] Virg. *BUCOL.* i. 2.

Sylvestrem tenui musam meditaris avena.

So in *LYCIDAS*, v. 66.

Or strictly *meditate* the thankless *muse*. WARTON.

Compare Browne, *BRIT. PAST.* B. ii. S. ii. ed. 1616. p. 30. Of shepherds.

Some from the company removed are

To meditate the songs they meant to play. EDITOR.

Ibid. ——— *rural minstrelsy*.] Compare the *EGLOGUES* of Brooke and Davies. Lond. 1614. 12mo.

Ynough is mee to chaunten swoote my songes,

And blend hem with my *rurall mynstrelsy*.

And Browne, *BRIT. PAST.* B. i. S. i. P. ii. "love's *rurall min-*
strelsy." WARTON.

See also the *RETURN FROM PARNASSUS*, 1606. Of Spenser.

Blithe was each valley, and each shepherd proud,

While he did chant his *rurall minstrelsy*. EDITOR.

Till Fancy had her fill; but, ere a close,
 The wonted roar was up amidst the woods,
 And fill'd the air with barbarous dissonance; 550
 At which I ceas't, and listen'd them a while,
 Till an unusual stop of sudden silence
 Gave respite to the drowsy frightened steeds,

v. 548. ——— *but, ere a close.*] A musical *close* on his pipe.
 As in Shakspeare, K. RICH. II. A. ii. S. i.

The setting sun, and music at the *close*,
 As the last taste of sweets is sweetest last. WARTON.

v. 550. ——— *barbarous dissonance.*] PAR. LOST, B. vii, 32.

But drive far off the *barbarous dissonance*
 Of Bacchus, and his revellers. WARTON.

Gay, in his poem called WINE, borrows this expression, v. 171.

Drive hence the rude and barbarous dissonance
 Of savage Thracians, and Croatian boors. EDITOR.

v. 553. ——— *the drowsy frightened steeds,*

That draw the litter of close-curtain'd sleep.] I read, according to Milton's manuscript, *drowsy sighted*. And this genuine reading doctor Dalton has also preserved in COMUS. *Drowsie frightened* is nonsense, and manifestly an error of the press in all the editions. There can be no doubt, that in this passage Milton had his eye upon the description of Night, in K. HEN. VI. P. ii. A. iv. S. i.

And now loud-howling wolves arouse the jades
 That drag the tragic melancholy Night,
 Who with their drowsy, slow, and flagging wings
 Clip dead mens graves.

The idea and the expression of *drowsie-sighted* in the one, are plainly copied from *their drowsy, slow, and flagging wings* in the other. Fletcher in the FAITH. SHEP. A. iv. has much the same image.

Night, do not steal away! I woo thee yet
 To hold a hard hand o'er the rusty bit

That guides thy *lax team*. NEWTON.

It must be allowed, that *drowsy-sighted* is a very harsh combination. Notwithstanding the Cambridge manuscript exhibits *drowsie-sighted*, yet DROWSIE FRIGHTED without a composition, is a more rational and easy reading, and invariably occurs in the editions 1637, 1645, and 1673. That is "The *drowsy* steeds of "Night, who were *affrighted* on this occasion, at the *barbarous* " *dissonance* of Comus's nocturnal revelry." Milton made the emendation after he had forgot his first idea. Compare Browne, BAIT. PAST. B. ii. S. i. p. 21.

All-drowsie night, who in a *carre* of jet

By *steedes* of iron-gray drawne through the sky.

And Sylvester, of *Sleep*, DU BART. p. 316. ed fol. ut supr.

That draw the litter of close-curtain'd Sleep ;
 At last a soft and solemn breathing sound 555
 Rose like a steam of rich distill'd perfumes,

And in a noyslefs *coach*, all darkly dight,
 Takes with him silence, *drowsynesse*, and night.

We are to recollect that Milton has here transferred the horses of *Night to Sleep*. And so has Claudian, BELL. GILD. v. 213. and Statius, THEB. ii. v. 59.

Mr. Bowle conjectures *drowsie-freighted*, that is, charged or loaded with drowsiness. WARTON.

Mr. Warton vindicates the justness of the old reading, *drowsie frightened*. Indeed, if Lawes had *ignorantly* introduced it into the edition of 1637, the poet would have altered it in his own edition of 1645: for, as yet, "light revisited his eyes." Moreover, as the emendation in his manuscript must have been made before the publication of the edition in 1673, if not of the former edition, it may reasonably be supposed, that, although he had indulged the variety of his fancy in making the emendation, his judgement finally inclined to the *unvaried* reading of the printed copies. In a passage so highly descriptive, an error would hardly have passed *thrice* unnoticed.

The Ashridge manuscript exhibits *drowsie frightened*. And doctor Dalton's COMUS, in 1738, reads the same. *Drowsie-frighted*, in his alteration of the Mask, was not adopted till after the publication of Peck's MEMOIRS OF MILTON, in 1740; where "drowsie-frighted" made its appearance long before doctor Newton's edition, and the "horses of Sleep" were *first* stripped of their old poetical harness with great contempt. EDITOR.

v. 554. ——— close-curtain'd Sleep.] Perhaps from Shakespeare, MACBETH, A. ii. S. i.

—— and wicked dreams abuse

The curtain'd sleep. THYER.

See also ROM. AND JUL. A. iii. S. ii.

Spread thy close curtain, love-performing night. EDITOR.

v. 555. At last a soft and solemn breathing sound

Rose like a steam of rich distill'd perfumes,

And stole upon the air.] Shakespeare's TWELFTH NIGHT,

at the beginning, has here been alleged [by Mr. Thyer]. The idea is strongly implied in the following lines from Jonson's VISION OF DELIGHT, a Masque presented at Court in the Christ-mas of 1617. Vol. vi. 21.

Yet let it like an odour rise

To all the senses here;

And fall like sleep upon their eyes,

Or musick in their care.

But the thought appeared before, where it is exquisitely expressed,

And stole upon the air, that even Silence
 Was took ere she was ware, and wisht she might
 Deny her nature, and be never more,
 Still to be so displac'd. I was all ear, 560.

in Bacon's ESSAYS. "And because the breath of flowers is farre sweeter in the aire, where it comes and goes like the warbling of musicke." Of GARDENS. Ess. xlvi. Milton means the gradual increase and diffusion of odour in the process of distilling perfumes: for he had at first written "slow-distill'd."

Solemn is used to characterise the music of the nightingale, PARAD. L. iv. 648. "Night's *solemn* bird." And she is called "the *solemn* nightingale," vii. 435.

In the edition of 1673, we have *stream* for *steam*. A manifest oversight of the compositor. WARTON.

v. 557. — *that even Silence, &c.*] "*Silence* was pleas'd" at the nightingale's song. PAR. LOST, B. iv. 604. The conceit in both passages is unworthy the poet. WARTON.

The personification of *Silence* is taken from the HERO AND LEANDER of Musæus, v. 280. See Dr. Warton's Essay on Pope, vol. ii. p. 207. 4th edit. EDITOR.

v. 560. — *I was all ear.*] So Catullus, of a rich perfume, CARM. xiii. 13.

Quod tu cum olfacies, deos rogabis
 Totum ut te faciant, Fabulle, *nasum*.

There is the same thought, in Jonson's UNDERW. vol. vi. 451.

Come, with our voices let us war,
 And challenge all the spheres,
 Till each of us be made a star,
 And all the world *turn ears*.

And in Shakspeare, but differently expressed. WINTER'S TALE, A. iv. S. iii. of hearing a song. "All their other senses stuck in their ears." And in the TEMPEST, Prospero says, "No tongues, all eyes." Compare also Herrick's HESPERIDES, p. 21. edit. 1648. 8vo.

When I thy singing next shall heare
 Ile wish I might *turne all to eare*.

This thought, and expression, occurs first in Drummond's SONNETS, 1616. Signat. D. 2 To the Nightingale.

Such sad lamenting straines, that Night attends,
 Become all *care*, starres stay to heare thy plight, &c.

WARTON.

The expression may be traced to a more ancient source. Sir W. Jones, in his POESIOS ASIAT. COMMENT. p. 137, gives a quotation from a Persian poet addressing the Divine Being;

"Dum laudes tuas modulatè canit luscinia,
 "Ex omni parte *auris sum*, tanquam rosæ frutex."

And took in strains that might create a soul
 Under the ribs of Death : but O! ere long
 Too well I did perceive it was the voice
 Of my most honour'd Lady, your dear Sister.
 Amaz'd I stood, harrow'd with grief and fear, 565

Where the expression signifies *all attention*; and the learned Commentator adds, "quam locutionem linguæ etiam Europææ non aspernari videntur." See also Theatre Italien, Tom. ii. p. 20. LA CAUSE DES FEMMES, S. iii. "Gageons que vous allez vouloir devenir tout oreilles." Compare Spenser, BRIT. IDA, C. ii. st. iv.

— such strange harmony he seem'd to hear
 That *all his senses flock'd into his ear*.

Donne, POEMS. ed. 1633. p. 267. "growne *all eye*." and p. 278; "growne *all minde*." Young, N. T. iii. 452.

All eye, all ear, the disembody'd power. EDITOR.

v. 561. ——— that might create a soul

Under the ribs of Death.] The general image of creating a soul by harmony is again from Shakspeare. But the particular one of *a soul under the ribs of death*, which is extremely grotesque, is taken from a picture in Alciat's Emblems, where a soul in the figure of an infant is represented within the ribs of a skeleton, as in its prison. This curious picture is presented by Quarles.

WARBURTON.

Mr. Sympson explain'd *create a soul* by *recreate*, ἀναβίωσις; and Mr. Theobald had proposed to read *recreate*,

"And took in strains might *recreate* a soul:"

But, I presume, they knew not of the allusion just mentioned. NEWTON.

The picture alluded to, is not taken from Alciat's Emblems, but from Herman Hugo's PIA DESIDERIA; and is the viiith. SUSPIRIUM ANIMÆ AMANTIS. The 24th verse of the viiith. Chap. of ROMANS is the motto to it. "O wretched man that I am! who shall deliver me *from the body of this death*?" Quarles was indebted not a little to Hugo: for all the prints, in the EMBLEMS of the former, from the beginning of the third book, are copied from the latter. EDITOR.

v. 565. ——— harrow'd with grief and fear] To *harrow* is to *conquer*, to *subdue*. The word is of Saxon origin. So, in the old black letter romance of SYR EGLAMOURE OF ARTOYS;

He swore by him that *harrowed* hell.

Thus Shakspeare, HAMLET, A. i. S. i.

——— it *harrows* me with fear and wonder. STEEVENS.

The phrase is in Chaucer, MILL. TALE, v. 404.

Say what thou wilt, I shall it never tell,

To child, ne wyfe, *by him that harrowed hell*. EDITOR.

And, O poor hapless nightingale, thought I,
 How sweet thou sing'st, how near the deadly snare !
 Then down the lawns I ran with headlong haste,
 Through paths and turnings often trod by day,
 Till guided by mine ear I found the place, 570
 Where that damn'd wifard, hid in sly disguise,
 (For so by certain signs I knew) had met
 Already, ere my best speed could prevent,
 The idle'st innocent Lady his wight prey ;
 Who gently ask't if he had seen such two, 575
 Supposing him some neighbour villager.
 Longer I durst not stay, but soon I guess'd
 Ye were the two she meant ; with that I sprung
 Into swift flight, till I had found you here,
 But furdur know I not.

Sec. Br. O night and shades, 580
 How are ye join'd with Hell in triple knot,
 Against th' unarmed weakness of one virgin,
 Alone, and helpless ! Is this the confidence
 You gave me, Brother ?

El. Br. Yes, and keep it still,
 Lean on it safely ; not a period 585
 Shall be unsaid for me ; against the threats
 Of malice or of sorcery, or that power
 Which erring men call Chance, this I hold firm,
 Virtue may be assail'd, but never hurt,
 Surpris'd by unjust force, but not inthrall'd ; 590
 Yea even that, which mischief meant most harm,
 Shall in the happy trial prove most glory :

v. 584. *Yes, and keep it still, &c.*] This confidence of the *Elder Brother* in favour of the final efficacy of virtue, holds forth a very high strain of philosophy, delivered in as high strains of eloquence and poetry. WARTON.

v. 589. *Virtue may be assail'd, but never hurt.*] Milton seems in this line to allude to the famous answer of the philosopher to a tyrant, who had threatened him with death, "*Thou mayest kill me, but thou canst not hurt me.*" And it may be observed, that not only in this speech, but also in many others of this poem, our author has made great use of the noble and exalted sentiments of the Stoic concerning the power of Virtue. THYER.

But evil on itself shall back recoil,
 And mix no more with goodness, when at last
 Gather'd like scum, and settled to itself, 595
 It shall be in eternal restless change
 Self-fed, and self-consumed: if this fail,
 The pillar'd firmament is rottenness,
 And earth's base built on stubble. But come, let's on,
 Against th' opposing will and arm of Heaven 600
 May never this just sword be lifted up;
 But for that damn'd magician, let him be girt
 With all the griesly legions that troop

v. 593. *But evil on itself shall back recoil.*] So in PAR. L. ix. 171.

——— *Revenge*, at first though sweet,

Bitter ere long, *back on itself recoils.* EDITOR.

v. 597. *Self-fed, and self-consumed:*] This image is wonderfully fine. It is taken from the conjectures of astronomers concerning the dark spots, which from time to time appear on the surface of the sun's body, and after a while disappear again; which they suppose to be the scum of that fiery matter, which first breeds it, and then breaks through and consumes it. WARBURTON.

Ibid. ——— *if this fail,*

The pillar'd firmament is rottenness,

And earth's base built on stubble.] This is Shakspeare's

thought, but in more exalted language. WINT. TALE, A. ii. S. 1.

——— *If I mistake*

In those foundations which I build upon,

The center is not big enough to bear

A schoolboy's top. STEEVENS.

v. 598. The *pillars* of heaven, and the *base* of the earth are mentioned together in PAR. REG. B. iv. 455.

As dangerous to the *pillar'd* frame of Heaven,

Or to the Earth's dark *basis* underneath. WARTON.

The poet may allude, as Mr. Thyer observes, in both passages to JOB xxvi. 11. "*The pillars of Heaven tremble.*" Or perhaps to the fable of Atlas. HERODOTUS, Lib. iv. c. 184, speaking of Mount Atlas, uses this expression: τὰς ΚΙΩΝΑΣ ΤΟΥ ΟΥΡΑΝΟΥ ὡς αὐτοὶ ἐπικυρῶσι αὐτὰς. And Pindar calls Mount Ætna, ΠΥΡΗ, ΟΡΟΣ ΚΙΩΝ ΟΥΡΑΝΕΙΑ. EDITOR.

v. 602. *But for | that damn'd | magician, | ---let him | be girt.*

In the dramatic pentameter greater liberties are allowed in the metre, as well as in the accentuation, than in the epic: the use of the redundant or hyperrhythmical syllable at the end of the line is unlimited: a hyperrhythmical pause will never offend, if not too frequently repeated. So, in v. 66.

To quench | the drouth | of Phœbus, | ---which as | they taste :

Under the footy flag of Acheron,
 Harpyes and Hydras, or all the monstrous forms 605
 'Twixt Africa and Inde, I'll find him out,
 And force him to return his purchase back,
 Or drag him by the curls to a foul death,
 Curs'd as his life.

Spir. Alas! good ventrous Youth,
 I love thy courage yet, and bold emprise; 610

Again, in v. 302.

And, as | I past, | I worship: | ---if those | you seek.
 Mitford's Essay upon the Harmony of Language. p. 128. ED.

v. 605. *Harpyes and Hydras, or all the monstrous forms.*] Or spoils the metre. Yet an anapaest may be admitted in the third part, see v. 636. 682. Although this last is not an anapaest. But any foot of three syllables may be admitted at this place of an Iambic verse, if the licence be not taken too frequently. HUD.

Harpyes and Hydras are a combination in an enumeration of monsters, in Sylvester's DU BART. p. 206. fol. ut supr.

And th' ugly Gorgons, and the Sphinxes fell,

Hydras and Harpies 'gan to yawn and yell. WARTON.

Milton introduces these monstrous combinations in his PROLUS. p. 81. ed. 1674. 12mo. "Quos tunc *Sphinges et Harpyie*, quos "tunc *Gorgones et Chimæra* intentatis facibus insequuntur." And in PAR. LOST, B. ii. 625. et seq. where doctor Newton notes the imitation from Virgil, *ÆN.* vi. 287. and refers also to Tasso, GIER. LIB. C. iv. 5. Milton might then have had the following passage also in view. ib. C. xiii. 18.

Se non, che 'l timor forse à i sensi finge

Maggior prodigi di Chimera, o Sfinge. EDITOR.

Ibid. — *All the monstrous forms*

'Twixt Africa and Inde.] Such as those which Carlo and Ubaldo meet, in going to Armida's enchanted mountain, in Fairfax's TASSO, C. xv. 51.

All monsters, which hot Africke forth doth send

'Twixt Nilus, Atlas, and the southern Cape,

Were all there met. —

Milton often copies Fairfax, and not his original. WARTON.

v. 608, 9. In Lawes's edition, 1637.

— and cleave his scalpe

Down to the hippe. —

See Note on v. 608. in APPENDIX No. I. EDITOR.

v. 610. — and bold emprise.] *Enterprise*. So, in PAR. LOST, B. xi. 641.

Giants of mighty bone, and bold emprise. WARTON.

Bold emprise often occurs in Spenser. See F. Q. li. iii. 28. and 35.

But here thy sword can do thee little stead ;
 Far other arms, and other weapons must
 Be those, that quell the might of hellish charms :
 He with his bare wand can unthred thy joints,
 And crumble all thy sinews.

El. Br. Why prethee, Shepherd, 615
 How durst thou then thyself approach so near,
 As to make this relation ?

Spir. Care, and utmost shifts
 How to secure the Lady from surprisal,
 Brought to my mind a certain shepherd lad,
 Of small regard to see to, yet well skill'd 620
 In every virtuous plant and healing herb,
 That spreads her verdant leaf to th' morning ray :

And iv. iv. 36. *Emprise* is from the Italian *impresa*. EDITOR.
 v. 611. *But here thy sword can do thee little stead.*] Virgil, *ÆN.*
 ii. 521.

Non tali auxilio, nec defensoribus istis
 Tempus eget.—

See also *ÆN.* vi. 290. and Tasso, *GIERUSALEM LIB. C. xv.*
 st. 49. RICHARDSON.

v. 613. ———— *the might of hellish charms.*] Compare
 Shakspeare's *KING RICHARD III.* A. iii. S. iv.

——— with devilish plots

Of damned witchcraft ; and that have prevail'd
 Upon my body with their *hellish charms*. WARTON.

v. 614. *He with his bare wand can unthred thy joints,*
And crumble all thy sinews.] So, in Prospero's com-
 mands to Ariel, *TEMP. A. iv. S. ult.*

Go, charge my goblin's, that they grind their joints
 With dry convulsions, shorten up their *sinews*
 With aged cramps.—— WARTON.

v. 620. ———— *yet well skill'd*

In every virtuous plant &c.] Pope's "shepherd's boy"
 possesses the same accomplishments, *PASTORAL ii, v. 31.*

——— skill'd in every herb that grew,

And every plant that drinks the morning dew. EDITOR.

v. 622. *That spreads her verdant leaf to th' morning ray.*] Com-
 pare Shakspeare's xxvth. SONNET :

Great princes favourites *their fair leaves spread*
 But as the marigold *in the sun's eye*.

And Spenser, *F. Q. iv. xii. 34.*

And 'gins to spread his leaf before the fair sunshine. ED.

He lov'd me well, and oft would beg me sing,
 Which when I did, he on the tender grass
 Would sit, and hearken ev'n to extasy, 625
 And in requital ope his leathern scrip,
 And show me simples of a thousand names,
 Telling their strange and vigorous faculties :
 Amongst the rest a small unsightly root,
 But of divine effect, he cull'd me out; 630
 The leaf was darkish, and had prickles on it,
 But in another country, as he said,
 Bore a bright golden flow'r, but not in this soil :

v. 623. *He lov'd me well, &c.*] Dr. Newton and Mr. Warton assign this character to Milton's school-fellow and friend, CHARLES DEODATE, who was bred to the study of Physic; who used to hear Milton repeat his verses; and who sometimes explained to him the nature and virtues of simples. Dr. Newton refers to Milton's first and sixth ELEGIES, and to his EPI-TAPH. DAMONIS; with which Mr. Warton points out his fourth SONNET, as pleasing evidences of their friendship, and of Deodate's admirable character. EDITOR.

v. 633. *Bore a bright golden flow'r, but not in this soil : Unknown, and like esteem'd, &c.*] Doctor Newton says, that "*redundant verses sometimes occur in Milton.*" True: but the redundant syllable is never, I think, found in the second, third, or fourth, foot. His instance of v. 605, in this poem,

Harpyes and hydras, or all the monstrous forms—
 where the redundancy is in the third foot, and forms an anapaest, does not prove his point. The passage before us is certainly corrupt, or, at least, inaccurate; and had better, I think, been given thus.

But in another country, as he said,
 Bore a bright golden flow'r, *not* in this soil
 Unknown, *though light* esteem'd. HURD.

Seward proposed to read,

—*But* in this soil

Unknown and *light* esteem'd.

The emendation is very plausible and ingenious. But to say nothing of the editions under Milton's own inspection, I must object, that if an argument be here drawn for the alteration from roughness or redundancy of verse, innumerable instances of the kind occur in our author. Milton, notwithstanding his singular skill in music, appears to have had a very bad ear; and it is hard to say, on what principle he modulated his lines. WARTON.

By another accomplished writer the passage before us is considered as one of those licences, which are not disagreeable in

Unknown, and like esteem'd, and the dull swain
Treads on it daily with his clouted shoon : 635
And yet more med'cinal is it than that Moly,

dramatic, although they would certainly displease in heroic verse.

Bore a | bright gol | den flow'r, |---but not in | this soil.
See Mitford's *Essay upon the Harmony of Language* p. 189. To the remark on "Milton's ear," the niceness of which more conspicuously displays itself in *Comus*, the following observation, of *General Rule*, may be opposed, "There is no kind or degree of "harmony, of which our language is capable, which may not be "found in numberless instances in Milton's writings: THE EXCELLENCY OF WHOSE EAR SEEMS TO HAVE BEEN EQUAL "TO THAT OF HIS IMAGINATION AND LEARNING." Foster's *Essay on Accent*, 2d ed. p. 67.

Dr. Newton defends *like esteem'd* without any alteration, "Unknown and *like esteem'd*, that is, *unknown* and *unesteem'd*, *unknown* and *esteem'd* accordingly."

He also proposed to read the passage thus;

Bore a bright golden flow'r, *but* in this soil

Unknown and like esteem'd;

Or, to leave out only *but*, in v. 633.

Bore a bright golden flow'r, *not* in this soil;

Unknown, and like esteem'd, &c.

Fenton had printed "*little esteem'd*" instead of "*like esteem'd*," but, in the republication of his edition in 1730, the original reading is restored. Dr. Warburton, as well as Mr. Seward and Dr. Hurd, proposed to read "*light esteem'd*." EDITOR.

v. 635. [----- *clouted shoon*.] To the passage alleged by Dr. Newton from *Shakspeare*, K. HEN. VI. P. ii. A. iv. S. iii. another should be added from *CYMBELINE*, A. iv. S. ii. which not only exhibits, but contains a comment on, the phrase in question.

—I thought he slept, and put

My *clouted brogues* from off my feet, whose rudeness

Answer'd my steps too loud.——

Clouts are thin and narrow plates of iron affixed with hob nails to the soles of the shoes of rustics. These made too much noise. The word *brogues* is still used for *shoes* among the peasantry of Ireland.

WARTON.

The expression occurs in the present version of our Bible: JOSHUA. ix. 5. So the Hertfordshire Proverb, in Drayton's POLYOLB. S. xxiii. "The club and *clouted shoon*." EDITOR.

v. 636. *And yet more med'cinal is it than that Moly*, &c.] Drayton introduces a shepherd "his sundry simples sorting," who among other rare plants, produces *Moly*. MUS. ELYS. NYMPH. v. vol. iv. p. 1489.

Here is my *Moly* of much fame,

In magicks often used.

That Hermes once to wise Ulysses gave ;
 He call'd it *Hamony*, and gave it me,
 And bad me keep it as of sovran use
 'Gainst all inchantments, mildew blast, or damp, 649

It is not agreed, whether Milton's *Hamony*, more virtuous than Moly, and "of sovran use 'gainst all inchantments," is a real or poetical plant. Drayton, in the lines following the passage just quoted, recites with many more of the kind,

Here holy vervain, and here dill,
 'Gainst witchcraft much availing.

But Milton, through the whole of the context, had his eye on Fletcher, who perhaps availed himself of Drayton, *Fair. S. 4. p. 11. S. 1. vol. iii. p. 127.* where the shepherdesse Glorin appears skilled in the medicinal and superstitious uses of plants. Nor must I forbear to observe, that in Browne's *Familiar Tracts* 1640, written on Milton's subject, Circe, attended by the Syrens, uses Moly for a charm, p. 133. Our author again alludes to the powers of Moly for "quelling the might of hellish charms." *Ec. l. 87. Compare Sandys's Ovid, p. 256. 479. edit. 1632.* And Drayton's *NYMPHID.* vol. ii. p. 463. And *POETES.* S. xii. vol. iii. p. 919. In Tasso, *Usaldo*, a virtuous magician, performs his operations, not by the charms of necromancy and the machinations of hell, but by the hidden power of herbs and springs. *GER. LIS. xiv. 45.*

Qual in se virtù cella d'or e d'oro fonte.

In the *FAMOUS QUEENS*, the Palmer has a *virtuous staff*, which, like Milton's Moly and *Hamony*, defeats all monstrous apparitions and diabolical illusions. And Tasso's *Usaldo* above-mentioned carries a staff of the same sort, when he enters the palace of Armida, xiv. 73. xv. 49. WARTON.

Wierus gravely disputes the power of this boasted herb for driving away evil spirits: "nullam contra malignos spiritus antipathiam inesse Moly vel hypericoni sentio; etiam si *Paga Animarum* "a superstitiose credulis antiscipetur!" *De Præfig. Daemon. et Incantat. Basil. 1589. lib. v. cap. xx. Error.*

v. 673. That Hermes once, &c.] *Ovid, METAM. xiv. 289.*

—Neo tantis claudis ab illo

Certior, ad Circei uitor venisset *Ulysses*;

Basisset huic dederat librum Cylleus abanti,

Moly vocant superi, &c.

From Homer, *ODYS. K. v. 305.* WARTON.

v. 640. 'Gainst all inchantments, mildew blast, or damp.] This is Milton's own pointing: no comma after *mildew*. And; although it is not adopted in other editions, I presume it is right. See v. 845. "Helping all urchin blasts." See also the *Ashridge MS. v. 622.* And compare *Hamony*, *Av. iii. S. 14.*

Or ghastly furies apparition.
 I purs'd it up, but little reck'ning made,
 Till now that this extremity compell'd:
 But now I find it true; for by this means
 I knew the foul inchanter though disguis'd, 645
 Enter'd the very lime-twigs of his spells,
 And yet came off: if you have this about you,

Here is your husband; like a *mildew'd* ear,
 Blasting his wholesome brother. EDITOR.

v. 641. Or *ghastly furies apparition*.] Peck supposes, that the Furies were never believed to appear, and proposes to read "*Faery's apparition*." But Milton means any frightful appearance raised by magic. Among the spectres which surrounded our Saviour in the wilderness, and which the *fiend* had raised, are *furies*. PAR. REG. B. iv. 422.

Infernal ghosts, and hellish *furies* round
 Invirion'd thee.

There is more reason for reading *fury*, instead of *fairy*, in the COM. OF ERRORS. A. iv. S. ii.

One whose hard heart is button'd up with steel;
 A fiend, a *fairy*, pitiless and rough,
 A wolf, a nay worle.

It is true, that there is a species of malevolent and mischievous fairies. But *fairy*, as it here stands, is generical. WARTON.

The combination "*ghastly furies*" occurs in Sylvester's DU BART, ed. 1621. fol. p. 201. EDITOR.

v. 642. *I purs'd it up*.] It was customary in families to have herbs *in store*, not only for medical and culinary, but for superstitious purposes. In some houses, rue and rosemary were constantly kept for good luck. Among the plants to which preternatural qualities were ascribed, Perdita in the WINTER'S TALE mentions Rue as the herb of grace, and Rosemary as the emblem of remembrance. A. iv. S. iii. Compare HAM. A. iv. S. v. WARTON.

Ibid. — *but little reck'ning made*.] I thought but little of it, So Daniel, CIVIL WARRES, B. i. 92.

Yet hereof no important *reck'ning* makes.

Our author again, LYCIDAS, v. 116.

Of other care they *little reck'ning* make. WARTON.

v. 647. — *If you have this about you,*

(*As I will give you when we go*) you may

Boldly assault the necromancer's hall.] The notion of facing danger, and conquering an enemy by carrying a charm, which was often an herb, is not uncommon in romance. Hence in SAM. AGON. v. 1130, &c. and v. 1149, Milton's idea is immediately and particularly taken from the ritual of the combat in

(As I will give you when we go) you may
 Boldly assault the necromancer's hall;
 Where if he be, with dauntless hardihood, 650
 And brandisht blade, rush on him, break his glafs,
 And shed the luscious liquor on the ground,
 But seise his wand; though he and his curst crew

chivalry. When two champions entered the lists, each took an oath, that he had no charm, *herb*, or any enchantment about him. See Dugd. WARWICKSHIRE. p. 73. and Dugd. ORIG. JURID. p. 166. And I think it is clear, that Milton, in furnishing the Elder Brother with the plant Hæmony, notwithstanding the idea is originally founded in Homer's Moly, when like a knight he is to attack the necromancer Comus, and even to assail his hall, alluded to the *charming herb* of the romantic combat. WARTON.

v. 649. *Boldly assault the necromancer's hall.*] Milton here thought of a magician's castle which has an enchanted hall invaded by christian knights. See the adventure of the Black Castle in the SEVEN CHAMPIONS OF CHRISTENDOM. Where the business is finally atchieved by an attack on the hall of the necromancer Leoger. P. ii. ch. ix. WARTON.

It is the same idea of romance, as in one of our author's PROLUS. ed. 1674. 12mo. p. 127. "Nec validissimi illi regis *Arthuri* PUGILES, igniti et flammigantis CASTELLI incantamenta vice-runt facilius, et dissiparunt." EDITOR.

v. 651. *And brandisht blade rush on him.* —] Thus Ulysses assaults Circe, offering her cup, with a drawn sword. Ovid, METAM. xiii. 293.

————— Intrat

Ille domum Circes, et ad insidiosa vocatus

Pocula, conantem virgâ mulcere capillos

Reppulit, et *stricto* pavidam deterruit ensē.

See Homer, ODYSSEY. K. 294. 321. But Milton, in his allusions to Circe's story, has followed Ovid more than Homer. WARTON.

Ibid. — *break his glafs,*

And shed the luscious liquor on the ground.] Our author has here a double imitation of Spenser's FAERIE QUEENE, which has not been observed or distinguished. The obvious one, is from Sir Guyon spilling the bowl of Pleasure's Porter, ii. xii. 49. But he also copies Spenser, and more closely, where Sir Guyon breaks the golden cup of the enchantress Excesse, ii. xii. 57.

So she to Guyon offred it to taste:

Who taking it out of her tender hand,

The cup to ground did violently cast,

That all to pieces it was broken fond,

And with the liquor stained all the lond.

v. 653. *But seise his wand.* —] In the TEMPEST, in the in-

Fierce sign of battel make, and menace high,
 Or like the sons of Vulcan vomit smoke, 655
 Yet will they soon retire, if he but shrink.
El. Br. Thyrsis, lead on apace, I'll follow thee,
 And some good Angel bear a shield before us.

tended attack upon the magician Prospero, Caliban gives Stephano another sort of necessary precaution, without which nothing else could be done, yet to the same purpose and effect, A. iii. S. ii.

—Remember

First to possess his books.—

But Prospero has also a staff as well as a book. A. v. S. i. A. i. S. ii. Armida in Tasso has both a book and a wand, *GIER. LIB.*

Con una man' picciola verga scuote,

Tien l'altra un libro.—

As she reads from this book, one of the knights loses his human shape. In Ariosto, Andronica gives Astolpho a wonderful book. C. xv. 14. And Busyrane in the *FABRIE QUEENE*, iii. xii. 32.

His wicked *book* in haste he overthrew.

But Tasso, the first of these, copied Boiardo, *ORL. INAM. LIBR. i. C. v. 17.* And in other places. But see, L. i. C. i. 36. His inchanter Malagise has a magical book.

Che Malagise prese il suo *quaderno*

Per saper questa cosa ben compita

Quatre demonii trasse de l'inferno, &c.

Again, in reading one leaf only, he lulls four giants asleep, st. 44.

Ne ancor hauea il primo *foglio* volto

Che già ciascun nel sonno era sepolto.

Again, st. 51. "Ritrova il *libro* consecrato, &c." Many striking passages, which Tasso has borrowed from Boiardo, are unnoticed.

WARTON.

Panglory is described with *wand* and *glass*, in G. Fletcher's *CHRIST'S VICTORIE*, P. ii. st. 52.

A silver *wand* the *Sorceresse* did sway,

And, for a crowne of gold, her haire she wore,

Only a garland of rose-buds did play

About her locks, and in her hand she bore

A hollow *globe of glass*. HEADLEY.

v. 655. *Or like the sons of Vulcan vomit smoke.*] Alluding to Cacus. Virg. *ÆN.* viii. 252.

Faucibus ingentem *fumum*, mirabile dictu,

Eomit. EDITOR.

v. 658. *And some good Angel bear a shield before us.*] From the divinities of the classics and of romance, we are now got to the theology of Thomas Aquinas. Our author has nobly dated this idea of a guardian-angel, yet not without some particulars and express warrant from Scripture, which he has also poetically height-

The Scene changes to a stately palace, set out with all manner of deliciousness: soft music, tables spread with all dainties. Comus appears with his rabble, and the Lady sat in an enchanted chair, to whom he offers his glass, which she puts by, and goes about to rise.

COMUS.

Nay, Lady, sit; if I but wave this wand,
Your nerves are all chain'd up in alabaster, 660

tened, in *SAMSON AGONISTES*, v. 1431.

Send me the Angel of thy birth, to stand
Fast by thy side, who from thy father's field
Rode up in flames, after his message told
Of thy conception, and be *new a shield*
Of fire. WARTON.

u. 659. Here, as we see by the stage-direction, Comus is introduced with his apparatus of incantation. And much after the same manner, Circe enters upon her Charm of Ulysses in Browne's *INNER TEMPLE MASQUE*, p. 131. She appears on the stage "quaintly attyred, her haire looke about her shoulders, an anadem of flowers on her head, with a wand in her hand, &c." The temptation of a sumptuous banquet is common in the magic of romance. Compare *TEMPEST*, A. iii. S. iii. "Enter several strange shapes bringing in a banquet, and inviting the king to eat." Our author's temptation of Christ in the Wilderness by the Devil, with luxurious viands, is formed and conducted on the principles of romance: and a table richly spread in regal mode, vanishes like the banquet of a Gothic necromancer. See *PAR. REG.* B. ii. 401. Just in the same style, the banquet of Ariel in the *TEMPEST* vanishes with a quaint device. All this sort of fiction had been long before adopted from romance by Spenser, and his masters the Italian poets. Perhaps the ground-work is in Virgil's *Hell*. See *ÆN.* vi. 603. WARTON.

Ibid. *Nay, Lady, sit; if I but wave this wand,*

Your nerves are all chain'd up in alabaster.] It is with the same magic, and in the same mode, that Prospero threatens Ferdinand, in the *TEMPEST*, for pretending to resist. A. i. S. ii.

—Come from the ward;

For I can here disarm thee with this *stick*.—

Come on, obey.——[*Exit.*]

Thy nerves are in their infancy again,

And have no vigour in them.—

His basic comments upon Shakespeare. WARTON.

And you a statue, or, as Daphne was,
Root-bound, that fled Apollo.

Lad. Fool, do not boast,
Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou hast immanacled, while Heav'n sees good. 665
Com. Why are you vext, Lady? why do you frown?
Here dwell no frowns, nor anger; from these gates
Sorrow flies far: See, here be all the pleasures,
That fancy can beget on youthful thoughts,

v. 661. ——— *or, as Daphne was,*
Root-bound, &c.] The poet, instead of saying *root-bound*,
as Daphne was that fled Apollo, throws in *root-bound* into the middle
betwixt the antecedent and the relative, a trajection altogether
unusual in our language, but which must be allowed both to vary
and raise the style; and, as the connection is not so remote as to
make the language obscure, I think it may not only be tolerated
but praised. This way of varying the stile is a figure very usual
both in Greek and Latin. Lord Monboddo's *ORIG. AND PROG.*
OF LANG. vol. iii. 2d edit. p. 101. EDITOR.

v. 663. *Thou canst not touch the freedom of my mind*
With all thy charms.—] This Stoical idea of the invio-
lability of virtue is more fully expressed, v. 589. 90. WARTON.

Compare Prior's *SOLOMON*. B. ii. 218. where the fair, indig-
nant captive says to the monarch,

This wretched body trembles at your power:
Thus far could Fortune, but she can no more.
Free to herself my potent mind remains,
Nor fears the victor's rage, nor feels his chains. ED.

v. 666. This line consists of a *Choriambic* and two *Anapaests*.

Why are you vext, Lady? why do you frown? ED.

v. 668. ——— *Here be all the pleasures,*

That fancy can beget on youthful thoughts, &c.] An echo
to Fletcher, *FAITHFUL SHEPHERD*. A. i. S. i. vol. iii. p. 119.

—Here be woods as green

As any, &c.

Here be all new delights, &c.

And again, p. 128.

—Whose virtues do refine

The blood of men, making it free and fair

As the first hour it breath'd, or the best air. WARTON.

v. 669. *That fancy can beget on youthful thoughts,*

When the fresh blood grows lively, &c.] This is a thought

When the fresh blood grows lively, and returns 670
 Brisk as the April buds in primrose-season.
 And first, behold this cordial julep here,
 That flames and dances in his crystal bounds,
 With spirits of balm and fragrant syrops mixt;
 Not that Nephthes, which the wife of Thone 675

of Shakspeare's, but vastly improved by our poet in the manner of expressing it. ROM. AND JUL. A. i. S. ii.

Such comfort as do lusty young men feel,

When well-apparell'd April on the heel

Of limping winter treads. THYER.

Compare Tasso, GIER. LIB. C. xiv. 62.

O giovinetti, mentre Aprile, e Maggio

V' ammantan di fiorite, e verdi spoglie, &c. EDITOR.

v. 673. *That flames and dances in his crystal bounds.*] So in SAMs. AGON. v. 543. "the dancing ruby sparkling, out-pour'd." In both passages the allusion is to PROV. xxiii. 31. "Look not
 "thou upon the wine when it is red, when it giveth its colour in the
 "cup, when it moveth itself aright." NEWTON.

Milton's expression, *dances in his crystal bounds*, corresponds with the original, which the learned Dr. Hodgson renders, in his Translation of the Book of Proverbs, "*When it sparkleth in THE GLASS*; Glas being used before the days of Solomon." And the *dancing ruby sparkling* resembles the periphrasis for wine in the Persian poetry, a *malted ruby*. Again in PAR. LOST, B. v. 633. "*rubied Nectar*." EDITOR.

v. 674. *With spirits of balm and fragrant syrops mixt.*] Made more inebriating, like the bowl of Helen, or, like the *mixed wine* of the Hebrews, by the addition of higher ingredients, as spices, opiates, and drugs. See bishop Lowth on ISAIAH, l. 22. EDITOR.

v. 675. *Not that Nephthes.*—] The author of the lively and learned Enquiry into the Life and Writings of Homer, has brought together many particulars of this celebrated drug, and concludes, p. 135. edit. i. "It is true, they use opiates for pleasure all over
 "the *Levant*; but by the best accounts of them, they had them
 "originally from *Egypt*; and THIS OF HELEN appears plainly to
 "be a production of that country, and a custom which can be
 "traced from Homer to Augustus's reign, and from thence to the
 "age preceding our own." Dr. J. WARTON.

Compare Homer, ODYSs. Δ. 219. κ. τ. λ. A curious treatise on this celebrated herb has been published, entitled "*Petri Petiti Philosophi et Doctoris Medici Homeri NEPENTHES, sive de Helene Medicamento luctum, animique ægritudinem abolente, et aliis quibudam eadem facultate præditis, Dissertatio*." Traject. ad Rhen. 1689. EDITOR.

In Egypt gave to Jove-born Helena,
 Is of such pow'r to stir up joy as this,
 To life so friendly, or so cool to thirst.
 Why should you be so cruel to yourself,
 And to those dainty limbs, which Nature lent 680
 For gentle usage and soft delicacy?
 But you invert the covenants of her trust,
 And harshly deal, like an ill borrower,
 With that which you receiv'd on other terms;
 Scorning the unexempt condition, 685
 By which all mortal frailty must subsist,
 Refreshment after toil, ease after pain,
 That have been tir'd all day without repast,
 And timely rest have wanted; but, fair Virgin,
 This will restore all soon.
Lad. 'Twill not, false traitor, 690
 'Twill not restore the truth and honesty,
 That thou hast banish't from thy tongue with lies.

v. 676. ——— *Jove-born Helena.*] Here the English word *born*, which answers to the Latin word *natus*, Milton has used in the classical sense of *natus*; for the Romans said *natus ex patre*, as well as *ex matre*; whereas, in common English we say only, born of the mother. Lord Monboddo's *ORIG. AND PROG. OF LANG.* vol. iii. 2d edit. p. 29. R. Niccols, in his *LECT. FOR MAG.* ed. 1610. has "*Jove-born Phœbus*," and again, p. 784. "*Jove-born Astræa*." EDITOR.

v. 679. *Why should you be so cruel to yourself.*] See Shakspeare, SONNET i. ed. Malone. 1790. vol. x. p. 193.

Thyself thy foe, to thy sweet self so cruel. EDITOR.

v. 680. *And to those dainty limbs.*] Spenser, *F. Q.* i. xi. 32.

All night she watcht, ne once adowne would lay
 Her dainty limbs.

The expression is repeatedly used in the *FERRY QUEEN*; and in G. Wither's *MISTRESS OF PHILARETE*, 1628. See also Sir H. Wotton's *SHORT HIST. OF WILLIAM I.* "He was not of any delicate texture; his limbs were rather sturdy than dainty." ED.

Ibid. ——— *which Nature lent.*] So Shakspeare, SONNET. iv. ed. Malone, 1790. vol. x. p. 196.

Nature's bequest gives nothing, but doth lend;

And being frank, she lends to those are free.

Then, beauteous niggard, why dost thou abuse

The bounteous largels given thee to give? STEEVENS.

Was this the cottage, and the safe abode
 Thou toldst me of? What grim aspects are these,
 These ugly-headed monsters? Mercy guard me!
 Hence with thy brew'd enchantments, foul deceiver!
 Halt thou betray'd my credulous innocence
 With visor'd falshood and base forgery?
 And would'st thou seek again to trap me here
 With lickerish baits, fit to insnare a brute? 700
 Were it a draft for Juno when she banquets,
 I would not taste thy treasonous offer; none
 But such as are good men can give good things,
 And that which is not good, is not delicious
 To a well-govern'd and wise appetite. 705

v. 694. — [*What grim aspects are these?*] So Drayton, POLYOLB.
 S. xxvii. vol. iii. p. 1196.

Her *grim aspect* to see. —

Again, *ibid.* S. xxx. vol. iii. p. 1225.

Th' *aspect* of these *grim* dales. —

And Spenser, F. Q. v. ix. 48.

— With grisly *grim aspect*

Abhorred Murder. — WARTON.

So Shakspeare, RAPE OF LUCRECE.

— Some ghastly sprite

Whose *grim aspect* fets every joint a shaking.

And Sir T. Overbury's CHARACTERS. ed. 1627. Essay on Valour. "They bee both of a trade, but he of *grim aspect*."

Milton uniformly follows the accentuation of *aspect*, by our elder poets, on the second syllable. But the accentuation of the substantive *convoy*, on the same syllable, ver. 81, is perhaps peculiar to Milton. EDITOR.

v. 695. "Oughly," or "oughly-headed" in the old edd. See note, v. 695. APP. No. I. Tickell and Fenton read "owly headed." ED.

v. 696. Hence with thy brew'd enchantments, foul deceiver!] Magical potions, brewed or compounded of incantatory herbs and poisonous drugs. Shakspeare's cauldron is a brewed enchantment, but of another kind. WARTON.

v. 700. With lickerish baits.] Dr. Newton and Ms. Warton read "liquorish baits." EDITOR.

v. 702. — none

But such as are good men can give good things.] This noble sentiment Milton has borrowed from Euripides, MEDEA.
 v. 618. Κανὸν γὰρ ἀνδρὲς δῖον ἄνθρωπον ἐν ἔργῳ. NEWTON.

v. 704. And that which is not good, is not delicious

To a well-govern'd and wise appetite.] That is, an appe-

Com. O foolishness of men ! that lend their ears
 To those budge doctors of the Stoic furr,
 And fetch their precepts from the Cynic tub,
 Praising the lean and fallow Abstinence.
 Wherefore did Nature pour her bounties forth 710

tite in subjection to the rational part, and which is pleased with nothing but what reason approves of: It is a noble sentiment, but expressed in a manner which will appear flat and insipid to those who admire the present fashionable style, far removed from the simplicity of the antients. Milton was not only the greatest scholar and finest writer of his age, but a good philosopher. See Lord Monboddo's "ANTIENT METAPHYSICS," vol. iii. Preface, p. xlii. EDITOR.

v. 707. *To those budge doctors of the Stoic furr.*] Those morose and rigid teachers of abstinence and mortification, who wear the gown of the Stoic philosophy. *Budge* is *fur*, antiently an ornament of the scholastic habit. In the more ancient colleges of our Universities, the annual expences for furring the robes or liveries of the fellows, appear to have been very considerable. "*The Stoic fur*" is as much as if he had said "*The Stoic sect.*" But he explains the obsolete word, in which there is a tincture of ridicule, by a very awkward tautology. WARTON.

Dr. Johnson, in his Dictionary, introduces this passage in order to illustrate the use of *budge*, as an adjective, signifying *furly, stiff, rugged*. This definition accords with another expression, which is applied to the same philosophers, in PAR. REG. B. iv. 280.

———— the sect
 Epicurean, and the STOIC severe.

The phrase "*budge doctors*" may thus seem highly apposite in the mouth of a contemptuous voluptuary. EDITOR.

v. 710. *Wherefore did Nature &c. &c.*] Randolph, in his MUSE'S LOOKING GLASS, A. ii. S. iii. ed. 1638. argues in the same specious manner:

———— Nature has been bountiful
 To provide pleasures, and shall we be niggards
 At plenteous boards? He's a discourteous guest
 That will observe a diet at a feast.
 When Nature thought the earth too little
 To find us meat, and therefore stor'd the air
 With winged creatures; not contented yet,
 She made the water fruitful to delight us, &c.
 Did she do this to have us eat with temperance?
 ————— Not to enjoy
 All pleasures, and at full, were to make Nature
 Guilty of that she ne'er was guilty of,
 A vanity in her works. EDITOR.

With such a full and unwithdrawing hand,
 Covering the earth with odours, fruits, and flocks,
 Thronging the seas with spawn innumerable,
 But all to please and sate the curious taste?
 And set to work millions of spinning worms, 715
 That in their green shops weave the smooth-hair'd silk,
 To deck her sons; and, that no corner might
 Be vacant of her plenty, in her own loins
 She hutch't th' all-worshipt ore and precious gems,
 To store her children with: if all the world 720
 Should in a pet of temp'rance feed on pulse,
 Drink the clear stream, and nothing wear but frieze,
 Th' all-giver would be unthank't, would be unprais'd,
 Not half his riches known, and yet despis'd;
 And we should serve him as a grudging master, 725
 As a penurious niggard of his wealth;
 And live like Nature's bastards, not her sons,
 Who would be quite furlciarg'd with her own weight,
 And strangled with her waste fertility;
 Th' earth cumber'd, and the wing'd air dark't with
 plumes, 730

v. 719. *She hutch't.*] That is *hoarded*. *Hutch* is an old word, still in use, for *coffer*. Archbishop Chichelé gave a borrowing chest to the University of Oxford, which was called *Chichel's Hutch*. Some perhaps may read *hatch'd*, for it was "in her own loyns." And the speaker is displaying the produce and fertility of every part of nature. WARTON.

v. 727. *And live like Nature's bastards, not her sons.*] The expression is taken from HEB. xii. 8. "Then are ye *bastards* and not *sons*." NEWTON.

It occurs again in Milton's PROSE-W. i. 165. ed. 1698. ED.

v. 730. *Th' earth cumber'd, and the wing'd air dark't with plumes.*
 A trochee in the second place is unusual. HURD.

The trochee is admitted in every place of our verse, except the last. See Foster on Accent. 2d ed. p. 59. The pause, falling upon the third syllable in this line, affords an instance of judicious variety in versification, similar to several in PAR. L. as in B. iii. 39.

———— the wakeful bird

Sings darkling, — and in shadiest covert hid

Tunes her nocturnal note. EDITOR.

Ibid. ——— *the wing'd air dark't with plumes.*] The image is

The herds would over-multitude their lords,
The sea o'erfraught would swell, and th'unfought
diamonds

Would so imblaze the forehead of the deep,
And so bestudd with stars, that they below
Would grow inur'd to light, and come at last 735
To gaze upon the sun with shameless brows.
Lift, Lady; be not coy, and be not cosen'd
With that same vaunted name Virginity.
Beauty is Nature's coin, must not be hoarded,
But must be current; and the good thereof 740
Consists in mutual and partaken bliss,
Unfavoury in th' enjoyment of itself;

taken from what the ancients said of the air of the northern islands, that it was clogg'd and darken'd with feathers.

WARBURTON.

Thomson has also particularly alluded to this notion, and has formed an elegant compound epithet from this passage. See AUTUMN. 867.

Infinite wings! till all the PLUME-DARK air
And rude resounding shore are one wild cry. EDITOR.

v. 731. *The herds, &c.*] Mr. Bowle observes, that the tenour of Comus's argument is much the same with that of Charinda, in B. and Fletcher's SEA-VOYAGE, A. ii. S. i. vol. ix. p. 110.

Should all women use this obstinate abstinence,
You would force upon us:
In a few years the whole world would be peopled
Only with beasts.

And the observation is still further justified, from Milton's great intimacy with the plays of the twin-bards. WARTON.

v. 732. *The sea o'erfraughts would swell, &c.*] Dr. Warburton and Dr. Newton remark, that this and the four following lines are exceeding childish. Perhaps they are not inconsistent with the character of the "wily" speaker: and might be intended to expose that ostentatious sophistry, by which a bad cause is generally supported. EDITOR.

v. 734. *And so bestudd with stars.*—] So Drayton, in his most elegant epistle from King John to Matilda, which our author, as we shall see, has more largely copied in the remainder of Comus's speech, vol. i. p. 232. Of Heaven.

Would she put on her star-bestudded crown.

Sylvester calls the stars "*glistening studs*." DU BART. (p. 147. 4to.) D. v. W. i. And "*the gilt studs of the firmament*," Ibid. (4to. p. 247.) W. i. D. vii. WARTON.

If you let slip time, like a neglected rose
It withers on the stalk with languish't head.
Beauty is Nature's brag, and must be shewn
In courts, at feasts, and high solemnities;

v. 743. This line should perhaps be scanned thus,

If you let | slip | time | like a | neglected rose.

General Rule. "The licentious foot shall be, in *locis imparibus*,
"either the first, third; or fifth." HURD.

Ibid. If you let slip time, like a neglected rose

It withers on the stalk with languish't head. Spenser and Shakespeare's *VENUS* and *ADONIS*, have here been adduced. But I rather think, we are immediately to refer to a passage in Milton's favourite, the *MIDSUMMER NIGHT'S DREAM*, where Theseus blames *Hippolyta* for refusing to marry *Demetrius*, A. i. S. i.

But earlier happy is the rose distill'd,

Than that, which, withering on the virgin thorn,

Grows, lives, and dies, in single blessedness.

Mr. Malone justly remarks, that this is a thought with which Shakspeare, from his frequent repetition, appears to have been much delighted. *SUPPL. SHAKSP.* i. 114. Something like it occurs in Lilly's *MYDAS*, A. ii. S. i. "You see all young and fair, endeavour to be wife and vertuous: that when, like roses, you shall fall from the stalk, you may be gathered, and put to the still." This play was acted before Queen Elizabeth on New-year's day, by the choir-boys of St. Paul's, 1592. WARTON.

Compare *Aristo*, *ORL. FUR. C.* i. 58.

Copio la fresca, e mattutina rosa,

Che tardando, stagion perder potria.

Compare also these beautiful stanzas (which are adopted from *Catullus*) in the same *Canto*, 42, 43.

Ea Verginella è simile alla rosa, &c. EDITOR.

v. 745. *Beauty is Nature's brag, and must be shewn*

In courts, &c. [See Fletcher, *FIRTH SHEP.* A. i. S. i.

Give not yourself to honours and those graces

Hide from the eyes of men, that were intended

To live among us swains.

But this argument is pursued more at large in Drayton's *Epistle* above-quoted. I will give some of the more palpable resemblances.

Fie, peevish girl, ungratefull unto nature,

Did she to this end form thee such a creature?

That thou her glory should increase thereby,

And thou alone should scorn society!

Why, heaven made beauty, like herself, to view,

Not to be shut up in a smoky mew.

A rosy, sunshar'd feature is heaven's gold

Which all men joy to touch, and to behold, &c.

Where most may wonder at the workmanship;
 It is for homely features to keep home,
 They had their name thence; coarse complexions,
 And cheeks of sorry grain, will serve to ply 750
 The sampler, and to tease the hufwife's wooll.
 What need a vermeil-tinctur'd lip for that,

Here we have at least our author's "What need a vermeil-tinctur'd lip for that?" And again,

All things that faire, that pure, that glorious beene,
 Offer themselves on purpose to be seene, &c.

But a parallelism is as perceptibly marked, in Daniel's COMPLAINT OF ROSAMOND, st. 74. and in the FAERIE QUEENE, ii. iii. 39. WARTON.

I think that Milton here remembered a passage in PERICLES, PRINCE OF TYRE, A. ii. S. ii. where Simonides says,

Our daughter,
 In honour of whose birth these triumphs are,
 Sits here, like *beauty's child*, whom nature gat
 For men to see, and seeing wonder at. EDITOR.

v. 746. — at feasts.] Dr. Newton and Mr. Warton read "in feasts." EDITOR.

v. 748. *It is for homely features to keep home.*] The same turn and manner of expression is in the TWO GENT. OF VERONA, at the beginning.

Home-keeping youth have ever homely wits. NEWTON.

v. 750. — *Cheeks of sorry grain will serve to ply*

The sampler, and to tease the hufwife's wooll.] Grain is technical, in the arts of dying and weaving, for Colour. "Sky-tinctured grain." PARAD. L. B. v. 285. Again, the "Grain of Sarra," ibid. B. xi. 242. In the same sense in IL PENS. v. 33. "In robe of darkeſt grain." In HAMLET, A. iii. S. iv.

And there I ſee ſuch black and grained ſpots

As will not leave their tinct.—

"Of ſo deep a dye as never to be diſcharged."

Teaſe alſo is technical, from the ſame art, to comb, unravel, and ſmooth the wool. WARTON.

The technical word *grain*, applied to *cheeks*, occurs in one of Drummond's SONNETS.

Nor ſnow of *cheekes* with Tyrian *graine* enroll'd. ED.

v. 752. *A vermeil-tinctur'd lip.*] Edward Bendlowes has the epithet to *cheek*, in his THEOPHILA. C. i. st. 21. Lond. 1652. fol.

WARTON.

From the Lady in Comus Maſon transfers an elegant reſemblance to his beautiful ELFRIDA. Edgar to Elfrida.

Why glows that vermeil lip? why rolls that eye
 Bright as the ray of morn. EDITOR.

Love-darting eyes, or tresses like the morn?
 There was another meaning in these gifts, 754
 Think what, and be advis'd, you are but young yet.
Lad. I had not thought to have unlockt my lips
 In this unhallow'd air, but that this jugler
 Would think to charm my judgement, as mine eyes,
 Obtruding false rules pranckt in reason's garb.
 I hate when Vice can bolt her arguments, 760
 And Virtue has no tongue to check her pride.
Impostor, do not charge most innocent Nature,

v. 753. *Love-darting eyes.*] So, in Sylvester's *DU BART.* ed. fol. ut supr. p. 399.

Whofo beholds her sweet *love-darting eye.* WARTON.

So Pope, *ELEG. ON AN UNFORTUNATE YOUNG LADY*, v. 34.

And those *love-darting eyes* must roll no more.

And Collins, *ODE ON THE POETIC CHARACTER*, v. 8.

The wish of each *love-darting eye.* EDITOR.

v. 755. — *you are but young yet.*] This was too *personal*. Lady Alice EGERTON, who did the part, was about twelve. She here sustained a feigned character, which the poet overlooked. He too plainly adverts to her age. Particularities, where no compliment was implied, should have been avoided. WARTON.

Perhaps the only meaning, here intended, is: *Take my advice, I am older than you, and wiser.*

This and the preceding eighteen lines are not in the Ashridge manuscript. EDITOR.

v. 756. The six following lines are spoken aside. SYMPSON.

v. 759. — *false rules pranckt in reason's garb.*] *Pranckt*, or *prankt*, is an old word used by Chaucer, Spenser, and Shakspeare, for *decorated*. Milton uses it in his *PROSE-W.* i. 147. ed. Amst. It is exchanged, in *PAR. LOST*, for *cloth'd*, B. ii. 226.

— words *CLOTH'D in reason's garb.* EDITOR.

v. 760. *I hate when Vice can bolt her arguments.*] In the construction of a mill, a part of the machine is called the *boulting-mill*, which separates the flour from the bran. Chaucer, *NONNES PR. T.* 1355.

But I ne cannot bolt it to the brenne,

As can that holy doctor saint Austen.

That is, "I cannot argue, and sift the matter to the bottom, "with the subtilty of saint Austin." So Spenser, *F. Q.* ii. iv. 24;

Saying he now had *boulted all the flour.*

And our author himself, *ANIMADV. REMONSTR. DEF. &c.* "To "sift Mafs into no Mafs, and popish into no popish: yet saving "this passing fine *sophistical boulting* hutch, &c." *PR. W.* vol. i. 84. In some of the Inns of Court, I believe the exercises or dis-

As if she would her children should be riotous
 With her abundance ; she, good caterefs,
 Means her provision only to the good,
 That live according to her sober laws,
 And holy dictate of spare Temperance :
 If every just man, that now pines with want,
 Had but a moderate and befeeming share
 Of that which lewdly-pamper'd Luxury

765

770

putations in law are still called *bowlings*. Hence Shakspeare is to be explained in CORIOLANUS, A. iii. S. i. who indeed explains himself.

———— is ill school'd

In BOULTE language, *meal* and *bran* together
 He throws without distinction.

It is the same allusion in the MARCH OF VAN. A. i. S. i. "His *reasons* are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them, &c." The meaning of the whole context is this, "I am offended when Vice pretends to dispute and reason, for it always uses sophistry." WARTON.

Dr. Newton defines the word *bolt* "to shoot; as we had before Cupid's *bolt*, and Junius derives it from *βαλλω* *jacio*;" Dr. Johnson, "to *blurt out*, or *throw out precipitantly*." This definition might perhaps be countenanced by a metaphorical phrase, frequent in the Greek tragedians, as in Æschylus, SUPP. v. 455.

Καὶ γλῶσσαν ΤΟΜΕΥΣΑΣΑ μὲν τὰ καίρια.

And, in Juvenal, SAT. vii. the *Disputer* is called *faculator*.

But Mr. Warton's explanation must be preferred. See Barrett's ALYBARRIE. 1580. "To BOULTE. *Curiously to discuss and BOULTE OUT the truth in reasoning*. Limare veritatem in disceptatione. Cicero." EDITOR.

v. 767. *And holy dictate of spare Temperance.*] IL PENS. v. 46.

Spare Fast, that oft with gods doth diet. WARTON.

v. 768. *If every just man, that now pines with want, &c.*] Compare Shakspeare, K. LEAR, A. iv. S. i.

———— Heavens, deal so still !

Let the superfluous and lust-dieted man,
 That slaves your ordinance, that will not see
 Because he doth not feel, feel your pow'r quickly;
 So distribution should undo success,

And each man have enough. EDITOR.

v. 769. ——— a moderate and befeeming share.] So, in his PROSE-W. i. 161. edit. Amst. "We cannot therefore do better than to leave this care of ours to God; he can easily send labourers into his harvest, that shall not cry, give, give, but be contented with a moderate and befeeming allowance." EDITOR.

Now heaps upon some few with vast excess,
 Nature's full blessings would be well dispens'd
 In unsuperfluous even proportion,
 And she no whit incumber'd with her store;
 And then the giver would be better thank'd, 775
 His praise due paid: for swinish Gluttony
 Ne'er looks to Heav'n amidst his gorgeous feast,
 But with besotted base ingratitude
 Cramms, and blasphemes his feeder. Shall I go on?
 Or have I said enough? To him that dares 780
 Arm his profane tongue with contemptuous words
 Against the sun-clad pow'r of Chastity,
 Fain would I something say, yet to what end?
 Thou hast nor ear, nor soul to apprehend

v. 778. *But with besotted base ingratitude
 Cramms, and blasphemes his feeder.*] Like Martial's in-
 satiated monster, EPIGR. iv. xxi.

Nullos esse deos, inane cælum
 Affirmat Seliuss, probatque; quod se
 Factum, dum negat hæc, videt beatum. EDITOR.

v. 784. *Thou hast nor ear, nor soul to apprehend
 The sublime notion, and high mystery,
 That must be utter'd to unfold the sage
 And serious doctrine of Virginity.*] See before, v. 453, &c.

By studying the reveries of the Platonic writers, Milton con-
 tracted a theory concerning chastity and the purity of love, in the
 contemplation of which, like other visionaries, he indulged his
 imagination with ideal refinements, and with pleasing but unmean-
 ing notions of excellence and perfection. Plato's sentimental or
 metaphysical love, he seems to have applied to the natural love be-
 tween the sexes. The very philosophical dialogue of the Angel
 and Adam, in the eighth book of PARADISE LOST, altogether
 proceeds on this doctrine. In the SMECTYMNUS, he declares
 his initiation into the mysteries of this immaterial love, "Thus
 "from the laureate fraternity of poets, riper years, and the cease-
 "less round of study and reading, led me to the shady spaces of
 "philosophy: but chiefly to the *divine* volume of Plato, and his
 "equal Xenophon. Where if I should tell ye what I learned of
 "*Chastity* and *Love*, I mean that which is *truly* so, &c.—With
 "such abstracted sublimities as these, &c." PR. W. i. iii. But
 in the dialogue just mentioned, where Adam asks his celestial
 guest whether Angels are susceptible of love, whether they express
 their passion by looks only, or by a mixture of irradiation, by vir-

The sublime notion, and high mystery, 785
 That must be utter'd to unfold the sage
 And serious doctrine of Virginity,
 And thou art worthy that thou should'st not know
 More happiness than this thy present lot.
 Enjoy your dear wit, and gay rhetoric 790
 That hath so well been taught her dazling fence,
 Thou art not fit to hear thyself convinc'd;
 Yet should I try, the uncontrolled worth
 Of this pure cause would kindle my rapt spirits

tual or immediate contact, our author seems to have over-leaped the Platonic pale, and to have lost his way among the solemn conceits of Peter Lombard and Thomas Aquinas. It is no wonder that the Angel blushed, as well as smiled, at some of these questions. WARTON.

v. 785. *The sublime notion, and high mystery, &c.*] Thus in his SMECTYMNUS, speaking of *Chastity*. "Having had the doctrine of Holy Scripture, *unfolding* those chaste and *high mysteries*, with "timeliest care infus'd, that the body is for the Lord, and the "Lord for the body." PROSE-W. i. 178. ed. Amst.

Doctor Newton accents *sublime* on the first syllable, agreeably to the strict rules of versification. But perhaps the first foot might be read without an accent;

The sub | lime notion, and high mystery.

As above, at v. 469.

The di | vine property of her first being.

Yet it has been observed, in the Essay on the Harmony of Language, that the accent can *scarcely* be dispensed with in the first foot, even of a dramatic verse. EDITOR.

v. 790. — *gay rhetoric.*] See Beaumont and Fletcher's PHILASTER, A. iv. S. i. "I know not your *rhetorick*; but I can "lay it on." WARTON.

Compare PAR. REG. B. iv. 4. of the Tempter,
 ——— the persuasive *rhetoric*

That sleek't his tongue, and won so much on Eve,
 So, in Sylvester's DU BART. ed. fol. ut sup. the Serpent's address to Eve is termed "glozing *rhetorike*." EDITOR.

v. 791. — *her dazling fence.*] We have the substantive *fence* in Shakspeare, MUCH ADO ABOUT NOTHING. A. v. S. i.

Despight his nice *fence*, and his active practice. WARTON.
 And in our author's PR. WORKS. vol. i. p. 323. ed. Amst. 1698.
 "hir'd matters of *tongue-fence*." EDITOR.

v. 794. — *my rapt spirits.*] My *elevated* spirits. Compare IL PENS. v. 40. "Thy *rapt* soul sitting in thine eyes." The

To such a flame of sacred vehemence, 795
 That dumb things would be moved to sympathize,
 And the brute Earth would lend her nerves, and shake,
 Till all thy magic structures, rear'd so high,
 Were shattered into heaps o'er thy false head.
Com. She fables not, I feel that I do fear 800
 Her words set off by some superior power;
 And though not mortal, yet a cold shudd'ring dew

participle comes from the old verb, to *rape*, which perhaps is derived from the Italian, *rapire*. In Browne's *BRIT. PAST.* B. ii. S. ii. we have "*soul-raping strains*," that is, soul-ravishing. And, in P. Fletcher's *PURP. ISLAND*, C. xii. st. 73. "*my rapt soul*." So, in Shakspeare, *CORIOLAN.* A. iv. S. v.

———— more dances my *rapt heart*,
 Than when I first my wedded mistress saw
 Bestride my threshold. EDITOR.

v. 797. *And the brute Earth would lend her nerves.*] The unfeeling Earth would sympathize and assist. It is Horace's *Bruta tellus*. *OD.* i. xxxiv. 9. WARTON.

Perhaps Milton had not forgot *RICH.* II. A. iii. S. ii.

The Earth shall have a feeling. STEEVENS.

v. 799. *Were shattered, &c.*] In G. Fletcher's *CHRIST'S VICT.* the *Sorceresse* sings a song, the subject of which is, Love "obtruding false rules pranked in reason's garb," and endeavours to captivate our Saviour in the same manner as *Comus* does the Lady. The effect of the Song on our Saviour is, that,

———— he her charms dispersed into winde,
 And her of insolence admonished,
And all her optique glasses shattered. HEADLEY.

v. 800. These six lines too are aside, but I would point the first thus: *She fables not, I feel that*; that is, I feel that she does not fable, &c. SYMPSON.

The verb *fable*, but not neutrally, occurs in *PAR. L.* B. vi. 292.

Or turn this heaven itself into the hell

Thou *fablest*. ———

Fabled, the participle, is more common in Milton. In either the First or Second Part of Shakspeare's *HENRY THE SIXTH*, I recollect,

He *fables* not. I hear the enemy.

There is a dignity in the word, which in the text gives it a peculiar and superiour propriety. WARTON.

v. 802. *And though not mortal, yet a cold shudd'ring dew, &c.*] Yet had better been omitted. HURD.

Her words are assisted by somewhat divine; and I, although *immortal*, and above the race of man, am so affected with their

Dips me all o'er, as when the wrath of Jove
Speaks thunder, and the chains of Erebus,
To some of Saturn's crew. I must dissemble, 805
And try her yet more strongly. Come, no more,
This is mere moral babble, and direct'
Against the canon laws of our foundation;
I must not suffer this, yet 'tis but the lees
And settlings of a melancholy blood : 810
But this will cure all streight ; one sip of this

force, that a cold shuddering dew, &c. Here is the noblest panegyric on the power of virtue, adorned with the sublimest imagery. It is extorted from the mouth of a magician and a preternatural being, who, although actually possessed of his prey, feels all the terrors of human nature at the bold rebuke of innocence, and shudders with a sudden cold sweat like a guilty man. WARTON.

v. 808. *Against the canon laws of our foundation.*] *Canon-laws*, a joke! WARBURTON.

Here is a ridicule on establishments, and the canon law now greatly encouraged by the church. Perhaps on the Canons of the Church, now rigidly enforced, and at which Milton frequently glances in his prose tracts. He calls Gratian "the compiler of *canon-iniquity*." PR. W. i. 211. In his book on REFORMATION, he speaks of "an insulting and only *canon-wise* prelate." PR. W. vol. i. 7. And his arguments on DIVORCE, afford frequent opportunities of exposing what he calls the *ignorance* and *iniquity* of the Canon-Law. See particularly, ch. iii. WARTON.

v. 809. — yet 'tis but the lees

And settlings of a melancholy blood.] I like the manuscript reading best,

"This is mere moral stuff, the very lees."

Yet is bad. But very inaccurate. HURD.

Yet is omitted by Tickell and Fenton. EDITOR.

Ibid. — the lees

And settlings of a melancholy blood.] So, in SAMS. AGON. 599.

Believe not these suggestions, which proceed
From anguish of the mind, and humours black,
That mingle with thy fancy. WARTON.

v. 811. — One sip of this

Will bathe the drooping spirits in delight,

Beyond the bliss of dreams.] So Fletcher, FAITHFUL

SHEPH. A. iv. S. i. vol. iii. p. 164.

— It passeth dreams,

Or madmen's fancy, when the many streams
Of new imaginations rise and fall.

Compare the delicious but deadly fountain of Armida in Tasso,

Will bathe the drooping spirits in delight,
Beyond the bliss of dreams. Be wise, and taste.—

*The Brothers rush in with swords drawn, wrest his
glass out of his hand, and break it against the ground;
his rout make sign of resistance, but are all driven in.
The Attendant Spirit comes in.*

SPIRIT.

What, have you let the false inchanter 'scape?
O ye mistook, ye should have snatcht his wand, 815

GIER. LIB. C. xiv. 74.

*Oh'un picciol forso di sue lucide onde
Inebria. l' alma tosto, e la fa lieta, &c.*

But Milton seems to have remembered Fairfax's version.

One sup thereof the drinker's heart doth bring
To sudden inoy, whence laughter vaine doth rise, &c.

See also PARAD. L. B. ix. 1046.

Soon as the force of that fallacious fruit,
That with exhilarating vapour bland
About their spirits had play'd, and inmost powers
Made err.—

We may add the same effects of the forbidden fruit, *ibid.* 1008.

As with new wine intoxicated both,
They swim in mirth, and fancy &c. WARTON.

v. 812. *Will bathe the drooping spirits in delight.*] So, in the
HIST. OF PROMOS AND CASSANDRA, by George Whetstones,
Gent. London, 1578. P. i. A. i. S. ii.

— the rushing youthes that bathe in wanton blisse.

Spenser, FAERY Q. i. l. 47.

Bathed in wanton blis and wicked joy.

MIROUR FOR MAGISTRATES, ed. 1610. p. 606.

She bath'd in blisse, while we lay drown'd in wood.

And FUIMUS TROES, 1633. Reed's OLD PL. vol. vii. p. 445.

— Elysian fields, where spotless souls

Do bathe themselves in blisse. EDITOR.

v. 813. — *Be wise, and taste.*] The serpent closes his specious
conference with Eve in a similar strain, PAR. L. B. xi. 732.

Goddeſs humane, reach then, and freely taste. EDITOR.

v. 815. *O ye mistook, ye should have snatcht his wand,*

And bound him fast; without his red covers'd,

And backward mutters of disſeevering power,

We cannot free the Lady, &c.] They are directed before

And bound him fast; without his rod revers'd,
And backward mutters of dissevering power,

to seize Comus's wand, v. 653. And this was from the *FÆRIE QUEENE*, where Sir Guyon breaks the Charming Staffe of Pleasure's porter, as he likewise overthrows his bowl, ii. xii. 49. But from what particular process of disincantment, ancient or modern, did Milton take the notion of reversing Comus's wand or rod? It was from a passage of Ovid, the great ritualist of classical sorcery, before cited, where the companions of Ulysses are restored to their human shapes. *METAM.* xiv. 300.

Percutimurque caput conversa verbera virga,

Verbaque dicuntur dictis contraria verbis.

This Sandys translates, "Her wand *revers't*, &c." *TRANSL.* p. 462: edit. 1632. And in his very learned Notes he says, "As Circe's rod, waved over their heads from the right side to the left, presents those false and sinister persuasions to pleasure, which so much deforms them: so the *reversion* thereof, by discipline and a view of their own deformities, restores them to their former beauties." p. 481. By *backward mutters*, the "*verba dictis contraria verbis*," we are to understand, that the charming words, or verses, at first used, were to be all repeated *backwards*, to destroy what had been done.

The most striking representation of the reversal of a charm that I remember, and Milton might here have partly had it in his eye, is in Spenser's description of the deliverance of Amoret, by Britomart, from the enchantment of Busyrane. *F. Q.* iii. xii. 36.

And rising vp, gan streight to ouerloo
Those curst leaues, his charmes backe to reuerse;
Full dreadfull things out of that balefull booke
He read, and measur'd many a sad verse,
That horreur gan the virgins* heart to perse,
And her faire lockes vp stared stiff on end,
Hearing him those same bloody lines reherse:
And all the while he read, she did extend
Her sword high over him, if aught he did offend.

37-

Anon she gan perceive the house to quake,
And all the dores to rattle round about;
Yet all that did not her dismaied make,
Nor flake her threatfull hand for daungers dout:
But still with stedfast eye, and courage stout,
Abode, to weet what end would come of all.
At last, that mighty chaine, which round about
† Her tender waste was wound, adowne gan fall,
And that great brasen pillour broke in peeces small, &c.

*Britomart. †Amoret who was enchanted.

We cannot free the Lady that sits here
 In stony fetters fixt, and motionless : 819
 Yet stay, be not disturb'd ; now I bethink me,
 Some other means I have which may be us'd,
 Which once of Melibæus old I learnt,
 The soothest shepherd that e'er pip't on plains.
 There is a gentle Nymph not far from hence,

The circumstance in the text, of the brothers forgetting to seize and reverse the magician's rod, while by contrast it heightens the superiour intelligence of the Attendant Spirit, affords the opportunity of introducing the fiction of raising Sabrina ; which, exclusive of its poetical ornaments, is recommended by a local propriety, and was peculiarly interesting to the audience, as the Severn is the famous river of the neighbourhood. WARTON.

v. 821. Doctor Johnson reprobates this *long narration*, as he styles it, about Sabrina ; which, he says, " is of no use because it " is *false*, and therefore unsuitable to a *good being*." By the poetical reader, this fiction is considered as true. In common sense, the relator is not *true* : and why may not an imaginary being, even of a good character, deliver an imaginary tale ? Where is the *moral* impropriety of an innocent invention, especially when introduced for a virtuous purpose ? In poetry false narrations are often more useful than true. Something, and something preternatural, and consequently false, but therefore more poetical, was necessary for the present distress. WARTON.

v. 823. *The soothest shepherd.*] The *truest, faithfullest. Sooth is truth. In sooth is indeed.* And therefore what this soothest shepherd teaches may be depended upon. NEWTON.

Tickell reads "*smootheft shepherd.*"

Dyer, in his FLEECE, B. i. copies Milton.

— First arose in song

Hoar-headed Damon, *venerable swain*,

The *soothest shepherd* of the flowery vale. EDITOR.

Ibid. — *that e'er pip't on plains.*] Spenser thus characterises Hobbinol, as Mr. Bowle observes, in C. CLOUDS COME HOME AGAIN.

— A iolly groome was hee,

As euer piped on an oaten reed.

And Amyntas, in the same poem.

He, whilst he liued, was the noblest swaine,

That euer piped on an oaten quill. WARTON.

v. 824. *There is a gentle Nymph not far from hence, &c.*] Sabrina's fabulous history may be seen in the MIRROR FOR MAGISTRATES under the Legend of the LADY SABRINE, in the sixth Song of Drayton's POLYOLBION, the tenth Canto and second Book of

That with moist curb sways the smooth Severn stream,
 Sabrina is her name, a Virgin pure ; 826
 Whilom she was the daughter of Locrine,
 That had the scepter from his father Brute.
 She, guiltless damsel, flying the mad pursuit

Spenser's *FAERIE QUEENE*, the third Book of *ALBION'S ENGLAND*, the first Book of our author's History of England, in Hardyng's Chronicle, and in an old English Ballad on the subject. See NOTE ON EPITAPH. DAM. v. 176.

The part of the fable of *COMUS*, which may be called the *DISINCHANTMENT*, is evidently founded on Fletcher's *FAITHFUL SHEPHERDESS*. The Moral of both dramas is the *TRIUMPH OF CHASTITY*. This in both is finally brought about by the same sort of machinery.

Sabrina, a virgin and a king's daughter, was converted into a river-nymph, that her honour might be preserved inviolate. Still she preserves her *maiden-gentleness*; and every evening visits the cattle among her twilight meadows, to heal the mischiefs inflicted by elfish magic. For this she was praised by the shepherds.

—She can unlock

The clasping charm, and thaw the numbing spell,
 If she be right invoc'd in warbled song.

She protects virgins in distress. She is now solemnly called, to deliver a virgin imprisoned in the spell of a detestable sorcerer. She rises at the invocation, and leaving her car on an ossified rushy bank, hastens to *help ensnared chastity*. She sprinkles on the breast of a captive maid, precious drops selected from her pure fountain. She touches thrice the tip of the lady's finger and thrice her ruby lip, with chaste palms *moist and cold*; as also the envenomed chair, smeared with tenacious gums. The charm is dissolved: and the Nymph departs to the bower of *Amphitrite*.

But I am anticipating, by a general exhibition, such particular passages of Fletcher's play as will hereafter be cited in their proper places; and which, like others already cited, will appear to have been enriched by our author with a variety of new allusions, original fictions, and the beauties of unborrowed poetry.

WARTON.

v. 829. She, *guiltless damsel*.] So edit. 1645. and MS. *The*, ed. 1637. followed by Tonsen, 1695, &c. Tickell and Fenton have *she*. WARTON.

And Tonsen, in his edition of 1713, *she*. EDITOR.

Ibid. — *flying*.] Pronounc'd, as one syllable, *fly'ng*: as, at v. 831, *inn'cence* in two syllables. HURD.

This pronunciation of *flying* often occurs in Milton. See *PAR. LOST*, ii. 942, vi. 536, and *PAR. REG.* iii. 322. And *innocent*, as two syllables, at v. 574. *supr.* EDITOR.

Of her enraged stepdam Guendolen, 830
 Commended her fair innocence to the flood,
 That stay'd her flight with his cross-flowing course.
 The Water-Nymphs, that in the bottom play'd,
 Held up their pearled wrists, and took her in,
 Bearing her freight to aged Nereus hall, 835
 Who, piteous of her woes, rear'd her lank head,
 And gave her to his daughters to imbathe
 In nectar'd lavers, strew'd with asphodil,

v. 833. *The Water-Nymphs, that in the bottom play'd,
 Held up their pearled wrists, and took her in.*] Drayton
 gives the Severn pearls. He says of Sabrina, POLYOLB. S. v.
 vol. ii. p. 752.

—Where she meant to go,
 The path was strew'd with pearl.

He speaks also of "the *pearly* Conway's head," a neighbouring
 river. Ibid. S. ix. vol. iii. p. 827. And of the "precious *orient*
 "pearl that breedeth in her sand." Ibid. S. x. vol. iii. p. 842.
 We shall see, that Milton afterwards gives gems to the Severn of
 a far brighter hue.

See Peacham's *Period of Mourning*, edit. 1613. Nupt. HYMN. ii.
 To a WATER-NYMPH.

Doris, gather from thy shore
 Corall, crysfall, amber store;
 Which thy queene in bracelets twists
 For her alabaster wrists:
 While ye silver-footed girls
 Plait her tresses with your pearls.

R. Heyrick has the "*silver-wristed* Naiades," HESPERID. ut
 supr. p. 375. In Drayton, the Nereids adorn their *wrists* with
 bracelets of shells. POLYOLB. S. xx. p. 1042. WARTON.

v. 835. *Bearing her freight to aged Nereus hall.*] Drayton has
 "Neptune's mighty hall." POLYOLB. S. xx. vol. iii. p. 1643.
 And "Neptune's hall." S. xv. vol. iii. p. 943. WARTON.

v. 837. — *to imbathe.*] The word *imbathe* occurs in our
 author's REFORMATION, "Methinkes a sovereign and reviving
 "joy must needs rush into the bosom of him that reads or hears;
 "and the sweet odour of the returning Gospel *imbathe* his soul
 "with the fragrance of Heaven." PROSE-WORKS, vol. i. 2.
 What was enthusiasm in most of the puritanical writers, was
 poetry in Milton. WARTON.

Ibid. — *to imbathe*

In nectar'd lavers.] This at least reminds us of Alcæus's
 Epigram or Epitaph on Homer, who died in the island of Io.
 The Nereids of the circumambient sea bathed his dead body with

And through the porch and inlet of each sense
 Dropt in ambrosial oils, till she reviv'd, 840
 And underwent a quick immortal change,
 Made Goddess of the river : still she retains
 Her maiden gentleness, and oft at eve
 Visits the herds along the twilight meadows,
 Helping all urchin blasts, and ill-luck signs 845

nectar. ANTHOLOG. Lib. iii. p. 386. edit. Brod. Francof. 1600. fol.

NEKTAPI δ' εινάλιας Νηηίδες, ἐχρίσαντο,
 Καὶ νεκὴν Ἀκταίη θύκων ὑπὸ σπύλαδι.

The process which follows, of dropping ambrosial oyls "into
 "the porch and inlet of each sense" of the drowned Sabrina, is
 originally from Homer, where Venus anoints the dead body of
 Patroclus with rosy ambrosial oyl. IL. Ψ. 186.

— Ροδόντι δὲ χρίειν ἙΛΛΙΩΙ,
 ἈΜΒΡΟΣΙΩΙ. —

See also Bion's HYACINTH, "Κρίειν δ' ἀμβροσίη καὶ νέκταρι, κ.τ.λ." IDYLL. ix. 3. WARTON.

Compare also IL. T. v. 38.

Πατρόλῳ δ' αὖτ' ἈΜΒΡΟΣΙΗΝ καὶ ΝΕΚΤΑΡ ἱερὸν
 ΣΤΑΞΕ ΚΑΤΑ ΠΙΝΩΝ, ἵνα οἱ χρωὶς ἔμπεδος εἴη. EDITOR.

v. 839. *And through the porch.*] The same metaphor in HAMLET, A. i. S. viii.

And in the *porches* of mine ear did pour

The leperous distilment. NEWTON.

v. 841. *And underwent a quick immortal change.*] So, in the TEMPEST, A. i. S. ii.

Nothing of him that doth fade,

But doth *suffer* a sea change. STEEVENS.

v. 844. *Visits the herds along the twilight meadows,
 Helping all urchin blasts, and ill-luck signs
 That the shrewd meddling elfe delights to make.*]

The virgin shepherdess Clorin, in Fletcher's pastoral play so frequently quoted, possesses the skill of Sabrina, A. i. S. i. p. 104.

Of all green wounds I knowe the remedies

In men or cattle; be they stung with snakes,

Or charm'd with powerful words of wicked art,

Or be they lovesick, &c. —

These can I cure, such secret virtue lies

In herbs applied by a virgin's hand. WARTON.

v. 845. *Helping all urchin blasts.* —] The urchin, or hedge-hog, from its solitariness, the ugliness of its appearance, and from a popular opinion that it sucked or poisoned the udders of cows, was adopted into the demonologic system: and its shape was some-

That the shrewd medling elfe delights to make,
Which she with precious vial'd liquors heals ;
For which the shepherds at their festivals
Carrol her goodness loud in rustic lays,
And throw sweet garland wreaths into her stream.

times supposed to be assumed by mischievous elves. Hence it was one of the plagues of Caliban in the *TEMPEST*, A. ii. S. ii.

— His Spirits hear me,

And yet I needs must curse. But they'll not pinch,
Fright me with *urchin-shows*, pitch me i'th'mire,
Nor lead me like a fire-brand in the dark,
Out of my way, unless he bid 'em. —

And afterwards, he supposes that these Spirits appear,

— like *hedge-hogs*, which

Lie tumbling in my barefoot way, and mount
Their pricks at my foot-fall —

Again, A. i. S. ii. It is one of the curses of Prospero.

— *urchins*

Shall, for that vast of night that they may *work*,
All exercise on thee.

And, in the opening of the incantation of the weird sisters in *MACBETH*, A. iv. S. i.

1 W. Thrice the brindled cat has mew'd.

2 W. Thrice. And once the *hedge-pig* whin'd.

Compare also a speech in *TRITUS ANDRONICUS*, at least corrected by Shakspeare, A. ii. S. iii.

They told me, here, at the dead time of night,
A thousand fiends, a thousand hissing snakes,
Ten thousand swelling toads, as many *urchins*,
Would make such fearful and confused cries, &c.

There was a sort of subordinate or pastoral system of magic, to which the urchin properly belonged. WARTON.

v. 846. *That the shrewd medling elfe delights to make.*] Shakspeare mentions a Spirit, who "mildews the white wheat, and hurts the "poor creatures of the earth." K. LEAR, A. i. S. iv. The plant Hæmony is before mentioned as good "against all enchantments, "mildew, blast, or damp." v. 640. Shakspeare calls Robin Goodfellow a "*shrewd* and knavish sprite." MIDS. N. DR. A. i. S. i. Drayton attributes the same malignant power to the Druids, HEROIC. EPIST. vol. i. p. 301.

Their hellish power to kill the ploughman's feed,
Or to forepeak whole flocks as they did feed. WARTON.

v. 850. *And throw sweet garland wreaths into her stream.*] This reminds us of a passage in Spenser's *PROTHALAMION*, ft. 5.

And all the waues did strew,
That like old Peneus' waters they did seeme,

Of pancies, pinks, and gaudy daffadils. 851
 And, as the old Swain said, she can unlock
 The clasping charm, and thaw the numming spell,
 If she be right invok'd in warbled song;
 For maidenhood she loves, and will be swift 855
 To aid a Virgin, such as was herself,
 In hard-befetting need; this will I try,
 And add the power of some adjuring verse.

SONG.

Sabrina fair,
 Listen where thou art sitting 860
 Under the glassy, cool, translucent wave,

When down along by pleasant Tempe's shore
 Scattered with flowres through Thessaly they streame.
 But B. and Fletcher exhibit a passage more immediately to the
 purport of the text. FALSE ONE, A. iii. S. iii. vol. iv. p. 134.

With incense let us blest the brim,
 And as the wanton fishes swim,
 Let us gums and garlands fling, &c. WARTON.
 Compare also Spenser, FAERY Q. iii. i. 36.
 And throw into the well sweet rosemaryes,
 And fragrant violets, and pauncies trim. EDITOR.

v. 852. ——— *she can unlock*

The clasping charm, and thaw the numming spell.] This
 notion of the wisdom or skill of Sabrina, is in Drayton, POLYOLB.
 S. v. vol. ii. p. 753.

Who was by Nereus taught, the most profoundly wise,
 That learned her the skill of hidden prophecies,
 By Thetis special care. —

Jonson's witch, in the SAD SHEPHERD, is said "to rivet charms,
 "planted about her in her wicked feat." A. ii. S. viii. WARTON.

v. 854. — *Warbled song.*] PAR. LOST, B. ii. 242. "*Warbled*
 "hymns." ARCADES, v. 87. "*Warbled string.*" That is, the
 lute accompanied by the voice. WARTON.

v. 856. *To aid a Virgin, such as was herself.*] Alluding perhaps
 to the Danaids invocation of Pallas, wherein they use the same
 argument. ÆSCHYL. SUPP. v. 155.

Ἀδύτητα ἀδύτητα

Πύριος γίνεσθω. TYLER.

v. 861. *Under the glassy, cool, translucent wave.*] Shakspeare,
 HAMLET, A. iv. S. i.

There is a willow grows askant the brook

In twisted braids of lillies knitting
The loose train of thy amber-dropping hair;
Listen for dear honour's sake,

That shews his hoar leaves in the *glassy* stream.

WARTON.

So, in Jonson's NEPTUNE'S TRIUMPH, first acted in 1624.

Upon the *glassie waves*.

Perhaps Gray borrows it from COMUS. See ETON. COLL. the Thames' "*glassy wave*."

Milton, in his Translation of the 114th Psalm, has "*glassy* floods," which Prior copies in his SOLOMON, B. ii. v. 683. Donne, POEMS, ed. 1633. p. 14. has "*the glassie deep*." The phrase seems to have originated from Virgil, ÆN. vii. 759. "*Vitrea te Fucinus unda*." EDITOR.

Ibid. *Translucent*, which I always thought to be first used by Milton, occurs in Brathwayte's LOVE'S LABYRINTH, Lond. 1615. 12mo. p. 29. of the sun, "*Heaven's translucent eie*." Pope perhaps had it from Milton, on his grotto.

Thou, who shalt stop where Thames' *translucent wave*.

WARTON.

Translucent occurs in the description of the scenery of Jonson's MASQUE at COURT on Twelfth Night, 1605. And in Sir John Davies's ORCHESTRA, published with his Hymns, in 1622. "*The air's translucent gallery*."

Compare SAMSON AGON. v. 548.

Wherever *fountain* or *fresh current* flow'd

Against the eastern ray, *translucent*. EDITOR.

u. 862. *In twisted braids of lillies knitting*

The loose train of thy amber-dropping hair.] We are to understand water-lilies, with which Drayton often braids the tresses of his water-nymphs, in the POLYOLBION. See Note on ARCADES, v. 97. WARTON.

v. 863. *The loose train of thy amber-dropping hair.*] We have "*an amber cloud*," above v. 333. And in L'ALLEGRO, "*the sun is rob'd in flames and amber light*." v. 61. But Liquid Amber is a yellow pellucid gum. Sabrina's hair *drops amber*, because in the poet's idea, her stream was supposed to be transparent. As in PARAD. L. B. iii. 358.

And where the river of bliss through midst of Heaven,

Rolls o'er Elysian floures her *amber stream*.

And when Choaspes has an "*amber stream*." PARAD. REG. B. iii. 288. But Choaspes was called the *golden water*. *Amber* when applied to water, means a luminous clearness: when to hair, a bright Yellow. *Amber locks* are given to the sun in Sylvester's DU BARTAS more than once. And to Sabrina's daughter by Wither, EPITHAL. edit. 1622. WARTON.

Goddeſs of the ſilver lake, 865
 Liſten and ſave.
 Liſten and appear to us
 In name of great Oceanus,
 By th' earth-ſhaking Neptune's mace,
 And Tethys grave majeſtic pace, 870
 By hoary Nereus wrinckled look,
 And the Carpathian wiſard's hook,
 By ſcaly Triton's winding ſhell,

v. 865. — [*ſilver lake.*] PAR. LOST, B. vii. 437. "*ſilver lakes.*" WARTON.

So, in the MIR. FOR MAG. ed. 1610. p. 730. the "SEVERNE'S "*ſilver waves*" EDITOR.

v. 867. *Liſten and appear to us*

[*In name of great Oceanus.*] In the reading of the Spirit's adjuration by the ſea-deities, it will be curious to obſerve how the poet has diſtinguiſhed them by the epithets and attributes, which are aſſigned to each of them in the beſt clafſic authors.

Great Oceanus. So, in Heſiod, THEOG. 20. Ὠκεανὸς τε μέγας. NEWTON.

So Drayton, POLYOLB. S. xvii. "The court of *great Oceanus.*" And in other places. And, in one of Jonſon's QUEENES MASQUES, 1616.

Fayre Niger, ſonne to *great Oceanus.* WARTON.

v. 869. *Neptune* is uſually called *earth-ſhaking* in Greek. Εἰκοστήριος, IL. M. 27. and Ἐποχιδωρ, IL. γ. 13. NEWTON.

v. 870. *Tethys* the wife of Oceanus, and mother of the Gods, may well be ſuppoſed to have a *grave majeſtic pace*: and Heſiod calls her ἀεινή τε θύς, *the venerable Tethys*. THEOG. 368.

NEWTON.

v. 871. Milton had before called *Nereus* at v. 835. *aged*, as in Virgil, GEORG. iv. 392. *grandævus Nereus*: he may be called *hoary* too upon another account; "Fere omnes Dii marini *senes* ſunt," "*albeit enim eorum capita ſpumis aquarum.*" Servius, in GEORG. iv. 403. NEWTON.

v. 872. *The Carpathian wiſard* is *Proteus*, who had a cave at *Carpathus*, an iſland in the Mediterranean, and was a *wiſard* or prophet, as alſo Neptune's ſhepherd; and as ſuch bore a *hook*. See Virgil, GEORG. iv. 387. NEWTON.

And Ovid, MET. xi. 249. *Carpathius vates.* EDITOR.

v. 873. *Triton* was Neptune's trumpeter, and was *ſcaly*, as all theſe ſorts of creatures are; "*squamis modo hiſpido corpore, etiam qua humanam effigiem habent.*" Plin. lib. ix. ſect. iv. His *winding ſhell* is particularly deſcribed in Ovid, MET. i. 333.

NEWTON.

And old sooth-saying Glaucus spell,
 By Leucothea's lovely hands, 875
 And her Son that rules the strands,
 By Thetis tinsel-slipper'd feet,
 And the songs of Sirens sweet,

v. 874. *Glaucus* was an excellent fisher or diver, and so was feigned to be a sea-god. Aristotle writes that he *prophefied* to the gods, and Nicander says that Apollo himself learned the *art* of *prediction* from *Glaucus*. See Athenæus lib. vii. cap. 12. And Euripides, *OREST.* 363. calls him the seaman's *prophet*, and interpreter of Nereus; and Apollon. Rhodius. *ARGONAUT.* 1318. gives him the same appellation. NEWTON.

v. 875. *Ino*, flying from the rage of her husband Athamas who was furiously mad, threw herself from the top of a rock into the sea, with her son *Melicerta* in her arms. Neptune, at the intercession of Venus, changed them into sea-deities, and gave them new names, *Leucothea* to her, and to him *Palæmon*. See Ovid, *MET.* iv. 538. She, being *Leucothea*, or the *white goddess*, may well be supposed to have *lovely hands*, which I presume the poet mentions in opposition to Thetis' feet: and her son *rules the strands*, having the command of the ports, and therefore called in Latin *Portumnus*. See Ovid, *FAST.* vi. 545. NEWTON.

v. 877. — *tinsel-slipper'd feet*.] The poet meant this as a paraphrase of *ἄργυροντα* or *silver-footed*, the usual epithet of *Thetis* in Homer. NEWTON.

W. Browne has "*silver-footed Thetis*," as Mr. Bowle observes, *BRIT. PAST. B.* ii. p. 35. Perhaps the first time in English poetry. *Silver-bushin'd Nymphs* are in *ARCADES.* v. 33. WARTON.

Silver-footed is the epithet applied by Chapman, in his translation of the *ILIAD*, to Thetis, several years before Browne. See *HIST. of Eng. Poetry*, vol. iii. p. 443. 2d ed. And the phrase occurs in Browne prior to the instance given by Mr. Bowle. See *BRIT. PAST. B.* ii. p. 22. Jonson in *NEPTUNE'S TRIUMPH* has "*silver-footed Nymphs*." And, in his *PAN'S ANNIVERSARIE*, "*silver-footed Fayes*." Crashaw, in his beautiful little poem, *THE WEEPER*, has "*silver-footed rills*," *POEMS*, ed. Paris. 1652. p. 85.

Mr. Warton, in his *TRIUMPH OF ISIS*, remembered Milton's compound, and formed thence another no less elegant:

— the smooth surface of the dimply flood

The *silver-slipper'd Isis* lightly trod. EDITOR.

v. 878. The *Sirens* are introduced here, as being Sea-Nymphs, and singing upon the coast. NEWTON.

Sandys says, that the fabulous melody of the Sirens has a topographical allusion. "For Archippus tells of a certain Bay, contracted within winding streights and broken cliffs, which, by the singing of the winds and beating of the billows, report

By dead Parthenope's dear tomb,
 And fair Ligea's golden comb, 880
 Wherewith she sits on diamond rocks,
 Sleeking her soft alluring locks;
 By all the Nymphs that nightly dance
 Upon thy streams with wily glance,
 Rise, rise, and heave thy rosy head, 885

"a delightfull harmony, alluring those who sail by to approach :
 "when forthwith, throwne against the rocks by the waues, and
 "swallowed in violent eddies, &c." Sandys's *Ovid's METAM.*
B. v. p. 197. edit. 1637. I do not at present recollect any Archip-
 pus, except the old comic Greek poet, who has a few fragments
 in Stobæus. Whoever he be, Spenser has exactly described
 the feat and allegory of the *Sirens* in the same manner. *F. Q.*
ii. xii. 30. WARTON.

v. 879. *Parthenope* and *Ligea* were two of the *Sirens*. *Parthe-*
nope's tomb was at Naples, which was therefore called *Parthenope*.
Plin. lib. iii. sect. ix. Silius Ital. xii. 33. Ligea is also the name of a
Sea-Nymph in Virgil, *GEORG. iv. 336.* and the poet draws her in
 the attitude in which mermaids are represented. See *Ovid, MET.*
iv. 310. Of Salmacis. NEWTON.

One of the employments of the Nymph *Salmacis* in *Ovid*, is
 to comb her hair. But that fiction is here heightened with the
 brilliancy of romance. *Ligea's comb* is of gold, and she sits on
 diamond rocks. These were new allurements for the unwary.
Ligea is celebrated for her singing in *POLYOLB. S. xx. vol. iii. 1043.*

Then *Ligea* which maintaines the birds harmonious layes,
 Which sing on river banks &c. *WARTON.*

v. 881. — on diamond rocks.] *G. Fletcher* has "maine
 "rocks of diamound." *CHRIST'S VICT. P. i. ft. 61. ed. 1610.*
 Compare *PAR. LOST, B. v. 760. of Lucifer's Palace.*

Rais'd on a mount, with pyramids and towers

From diamond quarries hewn, and rocks of gold.

And see Note on *ELEG. iii. v. 49. WARTON.*

In the Note on *ELEG. iii. v. 49*, Mr. Steevens adduces a passage
 from *PYMLICO, or Runne Red Cappe, &c. 1609*, where the palace
 of the Sun is described shining like "a rocke of diamond." So in
 the "Pleaſaunt Conceited Hiſt. called *TAMING OF A SHREW*,"
1607. "rocks of pearle and pretious ſtone," and "purple rocks of
 "amitheſts, and glistening hiaſynth." And in *Spenser, F. Q. i. vi 4.*
 "rock of diamond," but in its etymological ſenſe, that is, an immove-
 able, an impenetrable rock. Compare *PAR. L. B. vi. 364. "In a*
"rock of diamond arm'd." And *PAR. REG. B. iv. 530.*

Proof againſt all temptation, as a rock

Of adamant.— EDITOR.

From thy coral-paven bed,
And bridle in thy headlong wave,
Till thou our summons answer'd have.

Listen and save.

SABRINA rises, attended by Water-Nymphs, and sings.

By the rushy-fringed bank,

890.

v. 886. *From thy coral-paven bed.*] Drayton of Sabrina's robe, POLYOLB. S. v. vol. iii. p. 153.

Whose skirts were to the knees with coral fring'd below. And we have *pearl-paved* in Drayton, *ibid.* S. xxx. vol. iii. p. 1225. "This clear *pearl-pav'd* Irt." Again, "Where every *pearl-paved* ford." MUS. ELYS. NYMPH. vol. iv. p. 1494. Shakspeare has simply "*paved* fountain." MOPS. N. DR. A. ii. S. ii. In Marlowe, quoted in ENGLAND'S PARNASSUS, 1600, p. 480. "*pebble-paved* channell." WARTON.

v. 889. *Listen and save.*] The repetition of the prayer ver. 866 and 889 in the invocation of Sabrina, is similar to that of Æschylus's Chorus in the invocation of Darius's shade. PERSÆ. ver. 666 and 674. THYER.

Thus Amarillis, in the FAITHFUL SHEPHERDESS, invokes the priest of Pan to protect her from the Sullen Shepherd, A. v. S. i. p. 184.

Hear me, and save from endless infamy

My yet unblasted flower, Virginity:

By all the garlands that have crown'd that head,

By thy chaste office, &c. WARTON.

Perhaps Mr. Mason had the invocation of Sabrina in view, where he makes the Chorus of Druids conclude their *adjuration* and *prayer* in CARACTACUS, thus,

Spirit invisible! to thee

We swell the solemn harmony,

Hear us and aid. EDITOR.

v. 890. *By the rushy-fringed bank.*] See PARAD. L. iv. 262, "The *fringed* bank with myrtle crown'd." So Browne, BRIT. PAST. B. ii. S. v. p. 122.

To tread the *fring'd* bank of an amorous flood,

Again, B. i. S. iv. p. 68.

The tufts which *fring'd* the shoare about.

And Drayton, POLYOLB. S. ii. vol. ii. p. 685.

Upon whose moisted skirts with sea-weed *fring'd* about,

And Carew, Milton's contemporary, POEMS, p. 149. edit. 1651.

With various trees we *fringe* the rivers brink.

I would read *rushy-fringed*. In Fletcher, we have "*rushy banks*." *ubi sup.* p. 121. WARTON.

Where grows the willow, and the osier dank,
My sliding chariot stays,

Spenser PROTHALAM. v. 12. has the Thames' "*rusty bank*." See also Shakspeare, MIDS. N. DREAM, A. ii. S. ii. "By paved fountain, or by *rusty bank*." Mr. Warton takes another opportunity of contending for "*rust-fringed*," and says we have otherwise two epithets instead of one, with a weaker sense. 2d edit. p. 290. Yet Milton uses similar combined epithets, without prefixing the letter *y* to the latter of them: as *flowery-kirtled* v. 254. *rosy-bosom'd* v. 986. and, ON THE DEATH OF A FAIR INF. v. 15, *icy-pearled*. EDITOR.

v. 891 *Where grows the willow, and the osier dank*] Milton's perpetual and palpable imitations of the FAITHFUL SHEPHERDESS will not permit us to doubt, that he had a retrospect to the rising of the river god, who also affords other correspondencies, in that drama. A. iii. S. i. p. 153.

I am this fountains god, below
My waters to a river grow,
And 'twixt two banks with osier set
That only prosper in the wet,
Through the meadows do I glide, &c. WARTON.

v. 892. *My sliding chariot stays,
Thick set with agat, and the azurn sheen
Of turkis blue, and emrauld green,*

That in the channel strays.] Milton perhaps more immediately borrowed the idea of giving Sabrina a rich chariot, from Drayton's POLYOLBION, so often quoted: and more especially as he discovers other references to Drayton's Sabrina. And the celebrity of Drayton's poem at that time better authorised such a fiction. POLYOLB. S. v. vol. ii. p. 752.

Now Sabine, as a Queen miraculously fair,
Is absolutely plac'd in her imperial Chair,
Of crystal richly wrought, that gloriously did shine, &c.

Then comes a wasteful luxuriance of fancy. It is embossed with the figures of all the Nymphs that had been wooed by Neptune, all his numerous progeny, all the nations over which he had ruled, and the forms of all the fish in the ocean. Milton is more temperate. But he rather unsuitably supposes all the gems, with which he decorates her car, to be found in the bottom of her stream.

As, in Milton, Sabrina is raised to perform an office of solemnity, so, in Drayton, she appears in a sort of judicial capacity, to decide some of the claims and privileges of the river Lundy, which she does in a long and learned speech. See also S. viii. vol. iii. p. 795. Where again she turns pedant, and gives a laboured history of the ancient British kings. In Milton, she rises "attended by water-nymphs;" and, in Drayton, her car is surrounded by a group of the deities of her neighbouring rivers. WARTON.

Thick set with agat, and the azurn sheen
 Of turkis blue, and emrauld green,
 That in the channel strays ;
 Whilst from off the waters fleet
 Thus I set my printless feet
 O'er the cowslip's velvet head,
 That bends not as I tread ;
 Gentle Swain, at thy request
 I am here.

895

900

v. 893. ——— *the azurn sheen.*] *Sheen* is also used as a substantive, *infr.* v. 1003, in the ODE NATIV. v. 145, and in the EPIT. ON THE MARCH. WINCHESTER, v. 73. EDITOR.

v. 896. *Whilst from off the waters fleet*

Thus I set my printless feet.] So Prospero to his elves, but in a style of much higher and wilder fiction. TEMP. A. v. S. i.
 And ye that on the sands with *printless foot*
 Do chase the ebbing Neptune, and do fly him
 When he comes back.—— WARTON.

v. 898. *O'er the cowslip's velvet head.*] In the FAITHF. SHEP-HERDESS, A. ii. S. i. "The dew-drops hang on the *velvet "heads"* of flowers. EDITOR.

v. 899. *That bends not as I tread.*] See ENGLAND'S HELICON, ed 1614. by W. H.

———— where she doth walke,
 Scarfe she doth the primrose head
 Depresse, or tender stalke
 Of blew-vein'd violets
 Whereon her foot she sets. WARTON.

So Camilla in Virgil, ÆN. vii. 808.

*Illa vel intactæ segetis per summa volaret
 Gramina, nec teneras cursu læsisset aristas.*

And Venus, in Shakspeare's VEN. AND ADONIS,

The grafs stoops not, she treads on it so light.

Jonson also, in his Masque, THE VISION OF DELIGHT, describes the same Goddess treading

As if the wind, not she did walke,
 Nor pres'd a flow'r, nor bow'd a stalke.

Compare Pope's Fairies, in his JAN. AND MAY, v. 620.

So feattly tripp'd the light-foot ladies round,
 The knights to nimbly o'er the greensword bound,
 That scarce they bent the flow'rs, or touch'd the ground. }

This is from COMUS, and there are other phrases in JANUARY AND MAY, which seem to be derived from the same Original. Thus, at v. 353.

The dapper elves their moon-light sports pursue.

Sp. Goddess dear,
 We implore thy powerful hand
 To undo the charmed band
 Of true Virgin here distressed, 905
 Through the force, and through the wile,
 Of unblest inchanter vile.
Sabr. Shepherd, 'tis my office best
 To help insnared chastity :
 Brightest Lady, look on me ; 910
 Thus I sprinkle on thy breast
 Drops, that from my fountain pure
 I have kept, of precious cure ;
 Thrice upon thy finger's tip,

See above, v. 118. Again, JAN. AND MAY, v. 599.
 Thus while she spoke a fidealong glance she cast,
 Where Damian kneeling, *worshipp'd as she pass'd.*

See above, v. 302. EDITOR.

v. 907. — *inchanter vile.*] So, in the FAERY Q. iii. xii. 31.
 And her before the *vile enchanter* fate. EDITOR.

v. 910. *Brightest Lady, look on me.*] In the manuscript, *Virtuous.*
 But *Brightest* is an epithet thus applied in the FAITHFUL SHEP-
 HERDESS. WARTON.

v. 912. *Drops, that from my fountain pure*
I have kept, of precious cure.] Calton proposed to read
ure, that is, *use*. The word, it must be owned, was not uncom-
 mon. See many proofs in OBSERVAT. on Spenser's F. Q. vol. ii.
 241. But the rhymes of many couplets in the FAITHFUL SHEP-
 HERDESS relating to the same business, and ending *pure* and *cure*,
 shew that *cure* was Milton's word. These drops are sprinkled
 thrice. So Michael, purging Adam's eyes, PAR. LOST, B. xi. 416.
 And from the well of life *three drops* instill'd.

All this ceremony, if we look higher, is from the ancient practice
 of lustration by drops of water. Virg. ÆN. xi. 230. "He thrice
 "moistened his companion with pure water,"

Spargens rore levi.

And Ovid, MET. iv. 479.

Roratis lustravit aquis Thaumantias Iris. WARTON.

v. 914. *Thrice upon thy finger's tip, &c.*] Compare Shakspeare,
 MID. N. DR. A. ii. S. vi.

— Upon thine eyes I throw

All the power this charm doth owe, &c.

But Milton, in most of the circumstances of dissolving this charm,
 is apparently to be traced in the following passages in the FAITH-
 FUL SHEPHERDESS, which are thrown together at one view from

Thrice upon thy rubied lip :
Next this marble venom'd feat,

915

various part of the play. Amarillis says of a sacred fountain,
A. i. S. i. p. 135.

This holy well, my grandame that is dead,
Right wise in charms, hath often to me said,
Hath power to change the form of any creature,
Being thrice dipt o'er the head, &c.——

—— casting them thrice asleep,
Before I trusted them into this deep.

And the Old Shepherd says, A. i. S. i. p. 109.

——As the priest

With powerful hand shall sprinkle on your brows
His pure and holy water, ye may be
From all hot flames of lust and loose thoughts free.

Again, *ibid.*

I do wash you with this water,
Be you pure and fair hereafter.
From your livers and your vains,
Then I take away the stains.——
Never more let lustful heat, &c.

The river god rising, with Amoret in his arms, asleep, wounded,
and enchanted, thus speaks. A. iii. S. i. p. 150. 151.

If thou be'st a virgin pure,
I can give a present cure :
Take a drop into thy wound,
From my watery locks, more round
Than orient pearl, and far more pure
Than unchaste flesh may endure.——
From my banks I pluck this flower
With holy hand, whose virtuous power
Is at once to heal and draw.
The blood returns. I never saw
A fairer mortal. Now doth break
Her deadly slumber. Virgin, speak.

Clorin the shepherdess heals the wounded shepherd Alexis: but not
till he has for ever renounced all impure desires. A. iv. S. i. p. 161.

Hold him gently, till I fling
Water of a virtuous spring
On his temples: turn him twice
To the moon-beams: pinch him thrice, &c.

While Chloe's wound is healing, the Satyre says, A. v. S. i. p. 179.

From this glass I throw a drop
Of cristal water on the top
Of every grass, of flowers, a pair, &c. WARTON.

v. 915. ——— *thy rubied lip.*] So, in Browne's *BRIT. PAST.*
B. ii. S. iii. p. 78.

Smear'd with gumms of glutenous heat,
 I touch with chaste palms moist and cold :——
 Now the spell hath lost his hold ;

The melting *rubies* on her cherry *lip*.

And in one of those beautiful stanzas (as Dr. Percy justly calls them in his *Reliques of Ancient Poetry*, vol. iii. 264. 3d edit.) in *THE MISTRESS OF PHILARETE*, by G. Wither, 1622, a poet who has by some been undeservedly despised :

Neither shall that snowy brest,

Wanton eye, or *lip of ruby*,

Ever robb me of my rest.

And thus Pope, *ELEGY TO THE MEMORY OF AN UNFORTUNATE YOUNG LADY*, v. 31.

See on these *ruby lips* the trembling breath. EDITOR.

v. 918. *I touch with chaste palms moist and cold :——*

Now the spell hath lost his hold.] So the virgin Clorin appears with Alexis reviving. A. v. S. i. p. 177. 178.

Now your thoughts are almost pure,

And your wound begins to cure.——

With spotless hand, on spotless breast,

I put these herbs, to give thee rest ;

Which, till it heal thee, will abide

If both be pure ; if not, off slide.

Again, she says, A. v. S. i. p. 187.

Shepherd, once more your blood is staid :

Take example by this maid,

Who is heal'd ere you be pure,

So hard it is lewd lust to cure, &c.

I must add the disappearance of the river god, A. iii. S. i. p. 155.

Fairest virgin, now adieu !

I must make my waters fly,

Lest they leave their channels dry ;

And beasts that come unto the spring

Miss their morning's watering ;

Which I would not : for of late

All the neighbour people fate

On my banks, and from the fold

Two white lambs of three weeks old

Offered to my deity :

For which, this year they shall be free

From raging floods, that as they pass

Leave their gravel in the grass :

Nor shall their meads be overflown

When their grass is newly mown.

Here the river god resembles Sabrina in that part of her character, which consists in protecting the cattle and pastures. And for these

And I must haste ere morning-hour
To wait in Amphitrite's bow'r.

920

Sabrina descends, and the Lady rises out of her seat.

SPIRIT.

Virgin, daughter of Locrine
Sprung of old Anchises line,
May thy brimmed waves for this

services she is also thanked by the shepherds, v. 844. *supr.*

Visits the herds along the twilight meadows, &c.

For which the shepherds at their festivals

Carrol her goodness loud in rustic lays,

And throw sweet garland wreaths into her stream

Of pancies, pinks, and gaudy daffadils. WARTON.

v. 921. *To wait in Amphitrite's bow'r.*] Drayton's Sabrina is arrayed in

— a watchet weed, with many a curious wave,

Which as a princely gift great *Amphitrite* gave.

POLYOLB. S. v. vol. ii. p. 752. And we have "*Amphitrite's bower*," *ibid.* S. xxviii. vol. iii. p. 1193. See also Spenser, of Cymoent, F. Q. iii. iv. 43.

Deepe in the bottom of the sea her *boure*.

Again, iii. viii. 37. of Proteus.

His *boure* is in the bottome of the maine. WARTON.

Compare Sophocles, OED. TYR. v. 203.

— *is μέγαν*

ΘΑΛΑΜΟΝ ἈΜΦΙΤΡΙΤΑΕ.

So Thomson, SUMMER. v. 1624. of the Sun.

As if his weary chariot sought the *bow'rs*

Of *Amphitrite*, &c. EDITOR.

v. 923. *Sprung of old Anchises line.*] For Locrine was the son of Brutus, who was the son of Silvius, Silvius of Ascanius, Ascanius of Æneas, Æneas of Anchises. See Milton's History of England B. i. NEWTON.

v. 924. *May thy brimmed waves for this.*] Doctor Warburton proposes *brined*, and thinks that *brimmed*, for waves rising to the *brim* or margin of the shore, is a strange word. And in bishop Hurd's copy he has added to his note, "*brined*, for the waters " here spoken of, being the *tribute* paid by Sabrina to the ocean, " must needs be *brined* or *salted*, before they could be paid." But he had not remarked the frequent and familiar use of *brim* for

Their full tribute never miss 925
 From a thousand petty rills,
 That tumble down the snowy hills :
 Summer drouth, or singed air,
 Never scorch thy tresses fair,
 Nor wet October's torrent flood 930
 Thy molten crystal fill with mudd ;
 May thy billows rowl ashore
 The beryl and the golden ore ;

bank in our old poets. See above at v. 119. And "*brimming*" "stream" ascertains the old reading, PAR. L. iv. 366. WARTON.

v. 925. *Their full tribute never miss*

From a thousand petty rills,

That tumble down the snowy hills.] The torrents from the

Welch mountains sometimes raise the Severn on a sudden to a prodigious height. But at the same time they *fill her molten crystal with mud*. Her stream, which of itself is clear, is then discoloured and muddy. The poet adverts to the known natural properties of the river. Here is an echo to a couplet in Jonson's *Mask* at Highgate, 1604. WORKS, edit. 1616. p. 882.

Of sweete and feuerall sliding rills,

That streame from tops of those lesse hills, &c. WARTON.

v. 926. ——— *petty rills.]* So in Shakspeare, *RAPE OF LUCRECE*.

The *petty streams*, that pay a daily debt

To their salt sovereign. EDITOR.

v. 928. ——— *or singed air,*

Never scorch thy tresses fair.] Sure we should read,

——— *or scorching air,*

Never singe thy tresses fair. WARBURTON.

v. 932. *May thy billows rowl ashore*

The beryl and the golden ore.] This is reasonable as a wish. But jewels were surely out of place among the decorations of Sabrina's chariot, on the supposition that they were the natural productions of her stream. The wish is equally ideal and imaginary, that her banks should be covered with groves of myrrhe and cinnamon. A wish, conformable to the real state of things, to English seasons and English fertility, would have been more pleasing as less unnatural. Yet we must not too severely try poetry by truth and reality. See above, at v. 834.

The Water-Nymphs, that in the bottom play'd,

Held up their *pearled wrists*—

And v. 892.

My sliding *chariot* stays

Thick set with *agat*, &c. WARTON.

May thy lofty head be crown'd
With many a tower and terrass round,

935

v. 934. *May thy lofty head be crown'd
With many a tower and terrass round.*] So, of the imperial palace of Rome, PARAD. REG. B. iv. 54.

—Conspicuous far

Turrets and terrasses.

Milton was impressed with this idea from his vicinity to Windsor-castle.

This votive address of gratitude to Sabrina, was suggested to our author by that of Amoret to the river-god in Fletcher's FAITHFUL SHEPHERDESS, A. iii. S. i. vol. iii. p. 147. But the form and subject, rather than the imagery, is copied. Milton is more sublime and learned, Fletcher more natural and easy,

For thy kindness to me shown,
Never from thy banks be blown
Any tree, with windy force,
Cross thy streams, to stop thy course;
May no beast that comes to drink,
With his horns cast down thy brink;
May none that for thy fish do look,
Cut thy banks to damm thy brook;
Barefoot may no neighbour wade
In the coole streams, wife nor maid,
When the spawn on stones doth lye,
To wash thir hempe, and spoile the frye.

I know not which poet wrote first: but in Browne's BRITANNIA'S PASTORALS, certainly written not after 1613, and printed in 1616, I find a similar vow. B. i. S. i. p. 28. Milton has some circumstances which are in Browne and not in Fletcher.

—May first,

Quoth Marine, swaines give lambes to thee:
May all thy floud have seignorie
Of all flouds else, and to thy fame
Meete greater springes, yet keepe thy name.
May neuer euet, nor the toade,
Within thy bankes make their abode;
Taking thy journey to the sea,
Maist thou ne'er happen in thy way
On nitre, or on brimstone myne,
To spoyle thy taste. This spring of thyne
Be ever fresh! Let no man dare
To spoyle thy fish, make lock or ware;
But on thy margent still let dwell
Those flowers which have the sweetest smell;
And let the dust upon thy strand
Become like Tagus' golden sand.

And here and there thy banks upon
With groves of myrrhe and cinnamon.

In this pastoral, a passage immediately follows, strongly resembling the circumstance of the river-god in Fletcher applying drops of pure water to the enchanted Amoret, or of Sabrina doing the same to the Lady in *Comus*. A rock is discovered in a grove of sycamores, from which a certain precious water distills in drops, p. 29.

The drops within a cesterne fell of stone,
Which fram'd by nature, art had never none
Halfe part so curious, &c.

Some of these drops, with the ceremony of many spells, are infused by the Water-Nymphs into the lips of Marine, by which she is cured of her love.

From a close parallelism of thought and incident, it is clear that either Browne's pastoral imitates Fletcher's play, or the play the pastoral. Most of B. and Fletcher's plays appeared after 1616. But there is unluckily no date to the first edition of the FAITHFUL SHEPHERDESS. It is, however, mentioned in *Davies's SCOURGE OF FOLLY*, 1611.

As Milton is supposed to have taken some hints in *Comus* from Peele's *OLD WIVES TALE*, I may perhaps more reasonably claim an excuse for lengthening this note, by producing a passage not quite foreign to the text, from that writer's play, entitled *THE LOVE OF KING DAVID AND FAIRE BETHSABE*, &c. edit. 1599. 4to. Signat. B. B. ij.

May that sweet plaine that beares her pleasant weight
Be still enamel'd with discoloured flowers;
The precious fount beare sande of purest gold,
And for the poble, let the siluer streames,
That pierce earth's bowels to maintaine her force,
Play upon rubies, saphires, chrysolites:
The brims let be embrac'd with golden curles
Of mosse. — WARTON.

v. 936. *And here and there thy banks upon*

With groves of myrrhe and cinnamon.] The construction of these two lines is a little difficult; to crown her head with towers is true imagery; but to crown her head upon her banks, will scarcely be allowed to be so. I would therefore put a colon instead of a comma at v. 935, and then read

And here and there thy banks upon

Be groves of myrrhe and cinnamon. SEWARD.

In v. 936. *banks* is the nominative case, as *head* was in the last verse but one. The sense and syntax of the whole is, May thy head be crown'd round about with towers and terraces, and here and there [may] thy banks [be crown'd] upon with groves, &c. *Ἐπισφύρτω σοὶ αἱ ὄχθαι*. The phrase is Greek, CALTON.

Come, Lady, while Heav'n lends us grace,
 Let us fly this curfed place,
 Lest the forcerer us entice 940
 With fome other new device.
 Not a waste or needleft found,
 Till we come to holier ground ;
 I fhall be your faithful guide
 Through this gloomy covert wide, 945
 And not many furlongs thence
 Is your Father's refidence,
 Where this night are met in ftate
 Many a friend to gratulate
 His wifh't prefence, and befide 950
 All the fwains, that there abide,
 With jiggs and rural dance refort ;
 We fhall catch them at their fport,
 And our fudden coming there
 Will double all their mirth and chere ; 955
 Come, let us hafte, the ftars grow high,
 But night fits monarch yet in the mid fky.

*The Scene changes, prefenting Ludlow town and the
 Prefident's caftle ; then come in country dancers,
 after them the Attendant Spirit, with the Two
 Brothers, and the Lady.*

SONG.

Sp. Back, Shepherds, back ; anough your play,
 Till next fun-fhine holiday :

v. 951. — *that there abide.*] So, in Milton's own editions,
 But, in the Cambridge and Ashridge manufcripts, " that near
 " abide:" which reading doctör Newton prefers. EDITOR.

v. 956. — *the ftars grow high,*

But night fits monarch yet in the mid fky.] So, in Fletcher's
 play, A. ii. 8. i. p. 145.

Now while the moon doth rule the fky,
 And the ftars, whose feeble light
 Give a pale fhadow to the night,
 Are up. —

Compare P. L. B. i. 785. " The moon fits arbitrefs." WARTON.

Here be without duck or nod 960
 Other trippings to be trod
 Of lighter toes, and such court guise
 As Mercury did first devise,
 With the mincing Dryades,
 On the lawns, and on the leas. 965

v. 960. *Here be without duck or nod.*] “Here are.” By *duck or nod*, we are to understand the affectation of obeisance. So, in K. RICHARD III. A. i. S. iii.

Duck with French *nods* and apish courtesy.
 Again, in LEAR, A. ii. S. ii.

Than twenty silly *ducking* observants,
 That stretch their duties nicely.—

Compare MIDS. N. DR. A. iii. S. i.

Nod to him, elves, and do him courtesies. WARTON.

Ibid. *Here be without duck or nod*

Other trippings to be trod
Of lighter toes, and such court guise
As Mercury did first devise,
With the mincing Dryades.] By *ducks* and *nods* our author alludes to the country people’s awkward way of dancing. And, the two Brothers and the Lady being now to dance, he describes their elegant way of moving by *trippings*, *lighter toes*, *court guise*, &c. He follows Shakspeare, who makes Ariel tell Prospero, that his Maskers,

Before you can say, come and go,
 And breathe twice, and cry so, so,
 Each one, *tripping on his toe*,
 Will be here with mop and mow.

And Oberon commands his Fairies,
 Every elf, and fairy sprite,
 Hop as *light* as bird from briar,
 And this ditty after me
 Sing, and dance it *trippingly*.

The Dryads were Wood-Nymphs. But here the Ladies, who appeared on this occasion at the court of the lord president of the marches, are very elegantly termed “*Dryades*.” Indeed the prophet complains of the Jewish women for *mincing* as they go, ISAIAH, iii. 16. But our author uses that word, only to express the neatness of their gait. ПЕЧА.

So Drayton, of the Lancashire lasses. POLYOLB. S. xxvii. vol. iii. p. 1183.

—Ye so *mincingly* that tread.

Again, ibid. p. 1185.

Ye maids the hornpipe then so *mincingly* that tread.
 And in his ECLOGUES, where the word may hence be under-

This second Song presents them to their Father and Mother.

Noble Lord, and Lady bright,
I have brought ye new delight,
Here behold so goodly grown
Three fair branches of your own ;
Heav'n hath timely try'd their youth, 790
Their faith, their patience, and their truth,
And sent them here through hard assays
With a crown of deathless praise,
To triumph in victorious dance
O'er sensual Folly and Intemperance. 975

The dances [being] ended, the Spirit epiloguizes.

Sp. To the ocean now I fly,
And those happy climes that ly

flood, vol. vii. p. 1417.

Now shepherds lay their winter-weeds away,
And in neat jackets *minsen* on the plain.

And Jonson, CYNTH. REV. A. iii. S. iv.

—Some *mincing* marmoset

Made all of clothes and face.—

And Shakspeare, MERCH. VEN. A. iii. S. iv.

—Turn two *mincing* steps

Into a manly stride.—

I presume it is the same word, applied to the *simpering* dame in
K. LEAR, A. iv. S. iv.

That *minces* virtue, and does shake the head

To hear of pleasure's name.— WARTON.

v. 972. — *through hard assays.*] Milton is fond of this expression. See PAR. LOST, B. iv. 932.

From *hard assays* and ill successes past.

See also PAR. REG. B. i. 264. and B. iv. 478. It is a frequent phrase in Fairfax's translation of Tasso. Chaucer also uses it, ROMAUNT OF THE ROSE, v. 4350.

But Love is of so *hard assaie*.

And Spenser, F. Q. ii. iii. 12.

He is a great adventurer, said he,

That hath his sword *through hard assay* forgone. EDITOR.

v. 976. *To the ocean now I fly, &c.*] This speech is evidently a paraphrase on Ariel's Song in the TEMPEST, A. v. S. i.

Where day never shuts his eye,
Up in the broad fields of the sky :
There I suck the liquid air

980

Where the bee sucks, there suck I. WARBURTON.

Pindar in his second Olympic, and Homer in his fourth Odyssey, describe a happy island at the extremity of the ocean, or rather earth, where the sun has his abode, the sky is perpetually serene and bright, the west wind always blows, and the flowers are of gold. This luxuriant imagery Milton has dressed anew, from the classical gardens of antiquity, from Spenser's gardens of Adonis "fraught with pleasures manifold," from the same gardens in Marino's *L'ADONE*, Ariosto's garden of Paradise, Tasso's garden of Armida, and Spenser's Bowre of Blisse. The garden of Eden is absolutely Milton's own creation. WARTON.

v. 978. *Where day never shuts his eye.*] Compare SONNET TO THE NIGHTINGALE, v. 5.

Thy liquid notes that close the eye of day.

And see various passages from our elder poets, by whom this expression is used, in Mr. Warton's Note on *IL PENS.* v. 141. See also *LYCIDAS*, v. 26.

Under the opening eye-lids of the morn.

Where Mr. Warton exhibits, from MIDDLETON'S *GAME AT CHESS*, 1625, the phrase, "*the opening eye-lids of the morn.*" The "eye-lids of the morning" is an expression, which Milton might probably adopt from a sublimer origin, and from more congenial poetry. See *JOB*, iii. 9. "Neither let it see the dawning of the day," or, as in the margin, "*the eye-lids of the morning.*" Again, ch. xli. 18. "His eyes are like the eye-lids of the morning." And Sophocles, *ANTIGON.* v. 103.

Ἐφάνθησιν πρὸς ὃν χροῖαν

Αμύρας βλέφαρον.

Thus Dr. Henry More, in his *PLATONICALL SONG*, P. i. ft. 24. See Note *supr.* at v. 349.

There you may see the eyelids of the morn

With lofty silver arch displaid i'th' East.

And Crashaw, in his TRANSLATION of Marino's *Sospetto d'Herode*, ft. 64.

Night hangs yet heavy on the lids of day.

Again, in his *MUSIC'S DUEL*, v. 81. "the eye-lids of a blushing day." EDITOR.

v. 979. *Up in the broad fields of the sky.*] It may be doubted whether from Virgil, "*Aeris in campis latis*," *ÆN.* vi. 888. For at first he had written *plain* fields, with another idea. A level extent of verdure. WARTON.

v. 980. *There I suck the liquid air.*] Thus Ubaldo in Fairfax's *TASSO*, a good wifard, who dwells in the centre of the earth,

All amidst the gardens fair
Of Hesperus, and his daughters three
That sing about the golden tree :
Along the crisped shades and bowres

but sometimes emerges, to breathe the purer air of mount Carmel.
C. xiv. 43.

And there in *liquid ayre* myself disport. WARTON.

v. 981. *All amidst the gardens fair*

Of Hesperus, and his daughters three.] The daughters of Hesperus the brother of Atlas, first mentioned in Milton's manuscript as their father, had gardens or orchards which produced apples of gold. Spenser makes them the daughters of Atlas, F. Q. ii. vii. 54. See Ovid, METAM. ix. 636. And Apollodor. BIBL. L. ii. §. 11. But what ancient fabler celebrates these damsels for their skill in singing? Apollonius Rhodius, an author whom Milton taught to his scholars, ARGON. iv. 1396.

— Ἰξον δ' ἱερὸν πῆδον ᾧ ἐνὶ Λάδων

Εἰσὶντι πῶ χθίζον παυχερῶσα ῥυτο μῦλα,

Χῶρον ἐν Ἀτλαντος ἴφρι· ΑΜΦΙ δὲ ΝΥΜΦΑΙ

ἙΣΠΕΡΙΔΕΣ πόμπησι, ΕΦΙΜΕΡΟΝ ΑΕΙΔΟΥΣΑΙ.

Hence Lucan's virgin-choir, over-looked by the commentators, is to be explained, where he speaks of this golden grove, ix. 360.

— fuit aurea silva,

Divitiisque graves et fulvo germinis rami;

Virgineusque chorus, nitidi custodia luci,

Et nunquam fomno damnatus lumina serpens, &c.

Milton frequently alludes to these ladies, or their gardens. PAR. LOST, B. iii. 558. Ib. iv. 520. Ib. viii. 631. PAR. REG. B. ii. 357. And in the Mask before us, v. 392. WARTON.

Euripides, our author's favourite Tragic poet, celebrates the daughters of Hesperus under the title of ὙΜΝΩΔΕΣ ΚΟΡΑΙ, HERC. FUR. v. 393. DUNSTER.

See also HIPPOLYTUS, v. 750.

ἙΣΠΕΡΙΔΩΝ δ' ἐπὶ μνηόσπορον ἀκλῆν

Ἀνίσταται τῶν ΑΟΙΑΝ.

And compare Mr. Egerton's Note on v. 759. *ibid.* ed. Ox. 1796, where Milton's, and many other beautiful references, to the *gardens of the Hesperides*, are noticed. EDITOR.

v. 983. — *the golden tree.*] Many say that the *apples* of Atlas's garden were of gold: Ovid is the only ancient writer that says the *trees* were of gold. METAM. iv. 636. WARTON.

v. 984. *Along the crisped shades and bowres.*] I suspect we have here something of L'ARCHITECTURE DU JARDINAGE, in the *spruce Spring*, the *cedarn allies*, the *crisped shades and bowers*. But Milton had changed his ideas of a garden, when he wrote the PAR. LOST, where the *brooks*, but not the *shades*, are *crisped*. In the

Revels the spruce and jocond Spring;
 The Graces, and the rosy-bosom'd Hours,
 Thither all their bounties bring;
 There eternal Summer dwells,
 And West-Winds with musky wing

985

TEMPEST, we have the "*crisp* channels" of brooks, A. iv. S. i. Perhaps in the same sense as in PAR. L. B. iv. 237. "The *crisped* " brooks," which are said to run with *mazy error*, v. 239. So, in the FIRST PART OF HENRY IV. A. i. S. iv. "The Severn hides " his *crisped* head in the hollow bank." Yet I will not deny, that the surface of water *curled* by the wind may be signified. In TIMON OF ATHENS, "*crisp* heaven" may either imply "the " *curled* clouds," or *curve, hollow*, &c. A. iv. S. iii. Jonson says of Zephyr in his MASQUES, vol. vi. p. 26.

The rivers run as *smoothed* by his hand,
 Only their heads are *crisped* by his stroke.

In the present instance, the meaning of *crisped* is plainly to be seen by the context. WARTON.

v. 986. ——— *the rosy-bosom'd Hours*.] Gray, ODE ON SPRING :
 Lo! where the *rosy-bosom'd Hours*, &c.

See Mr. Wakefield's Note on the passage, in which the highest tribute is paid to the merit of COMUS. Gray's POEMS, &c. p. 4. printed for Kearsley, 1786. EDITOR.

v. 988. "That *there eternal Summer dwells*." The Errata of Milton's own edition, 1673, direct *That* to be omitted. This is not attended to by Tonson, ed. 1695. *That* is omitted by Tickell and Fenton, and silently re-adopted by doctor Newton. I retain the poet's own last correction. WARTON.

That is omitted in Tonson's edition of 1713, but not in his edition of 1705. EDITOR.

Ibid. *There eternal Summer dwells*.] So Fletcher, FAITHFUL SHEP. A. iv. S. i. p. 163.

On this bower may *ever dwell*
Spring and Summer.——

Again, *ibid.* p. 134.

——— *There the Month of May*

Is ever dwelling, all is young and green, &c. WARTON.

Compare R. Niccols's description of the Bower of Blisse, THE CUCKOW, 1607. p. 10.

For there eternal Spring doth ever dwell,

Ne they of other season ought can tell. EDITOR.

v. 989. *And West-Winds with musky wing* &c.] So, in the approach to Armida's garden in Fairfax's TASSO. C. xv. 53.

The windes breath'd spikenard, myrrhe, and balme around.
 Agai, C. xviii. 15.

The aire that balme and nardus breath'd vnscene.

About the cedar'n alleys fling
 Nard and Cassia's balmy smells.
 Iris there with humid bow
 Waters the odorous banks, that blow
 Flowers of more mingled hew
 Than her purfled scarf can shew ;

995

Milton often imitates Fairfax's version of Tasso, without any reference to the original. See before, v. 605. I will add a remarkable instance, PARAD. L. B. v. 285.

—— Like Maia's son he stood

And shook his plumes, that heav'nly fragrance fill'd
 The circuit wide.——

So Fairfax, C. i. 14.

On Libanon at first his foote he set,

And shooke his wings with roarie May-dewes wet.

There is not a syllable of the last beautiful image in Tasso, viz. C. i. 14.

Pria sul Libano monte ei si ritenne,

E si librò sù l' adeguate penne. WARTON.

Compare Sylvester, DU BART. ed. supr. p. 171. of the climate of Eden, which "*Zephyr fills with musk and amber smells.*" And p. 172. "*Zephyr did sweet musty sighs afford.*" EDITOR.

v. 990. —— *alleys fling, &c.*] In a poem by H. Peacham, the *Period of Mourning*, in *Memorie of Prince Henry, &c.* Lond. 1613. NUPT. HYMN. i. st. 3. of the vallies.

And every where your odours fling.

So, in PAR. L. viii. 517. "*Flung rose, flung odours.*" WARTON.

v. 991. *Nard and Cassia's balmy smells.*] Compare P. L. B. v. 292.

—— through groves of myrrhe,

And flouting odours, cassia, nard, and balme,

A wilderness of sweets.—— WARTON.

v. 992. —— *humid bow.*] So, in PAR. LOST, B. iv. 150.

"Fair evening cloud, or *humid bow.*" EDITOR.

v. 993. *Blow* is here actively used, as in B. and Fletcher's *LOVER'S PROGRESS*, A. ii. S. i. vol. v. p. 380.

The wind that *blows* the April-flowers not softer.

That is, "makes the flowers blow." So, in Jonson's *Mask at Highgate*, 1604. WORKS, ut supr. p. 882. edit. 1616.

For these, Favonius here shall *blow*

New flowers, which you shall see to grow. WARTON.

v. 995. *Than her purfled scarf can shew.*] Statius dresses Iris in a *scarf*, or similar garment, THEB. x. 81.

Orbibus ACCINGI solitis jubet Irin.——

Purfled is fringed, or, embroidered. Fr. *Pourfile*. Thus in PIERS PLOWMAN, *Paffus secundus*.

I was ware of a woman worthily clothed

Their full tribute never miss 925
 From a thousand petty rills,
 That tumble down the snowy hills :
 Summer drouth, or singed air,
 Never scorch thy tresses fair,
 Nor wet October's torrent flood 930
 Thy molten crystal fill with mudd ;
 May thy billows rowl ashore
 The beryl and the golden ore ;

bank in our old poets. See above at v. 119. And "*brimming stream*" ascertains the old reading, PAR. L. iv. 366. WARTON.

v. 925. *Their full tribute never miss*

From a thousand petty rills,

That tumble down the snowy hills.] The torrents from the Welch mountains sometimes raise the Severn on a sudden to a prodigious height. But at the same time they *fill her molten crystal with mud*. Her stream, which of itself is clear, is then discoloured and muddy. The poet adverts to the known natural properties of the river. Here is an echo to a couplet in Jonson's *Mask* at Highgate, 1604. WORKS, edit. 1616. p. 882.

Of sweete and feuerall sliding rills,

That streame from tops of those lesse hills, &c. WARTON.

v. 926. ——— *petty rills.*] So in Shakspeare, RAPE OF LUCRECE.

The *petty streams*, that pay a daily debt

To their salt sovereign. EDITOR.

v. 928. ——— *or singed air,*

Never scorch thy tresses fair.] Sure we should read,

——— *or scorching air,*

Never singe thy tresses fair. WARBURTON.

v. 932. *May thy billows rowl ashore*

The beryl and the golden ore.] This is reasonable as a wish. But jewels were surely out of place among the decorations of Sabrina's chariot, on the supposition that they were the natural productions of her stream. The wish is equally ideal and imaginary, that her banks should be covered with groves of myrrhe and cinnamon. A wish, conformable to the real state of things, to English seasons and English fertility, would have been more pleasing as less unnatural. Yet we must not too severely try poetry by truth and reality. See above, at v. 834.

The Water-Nymphs, that in the bottom play'd,

Held up their *pearled wrists*—

And v. 892.

My sliding chariot stays

Thick set with *agat*, &c. WARTON.

May thy lofty head be crown'd
With many a tower and terrass round,

935

v. 934. *May thy lofty head be crown'd
With many a tower and terrass round.*] So, of the imperial palace of Rome, PARAD. REG. B. iv. 54.

—Conspicuous far

Turrets and terrasses.

Milton was impressed with this idea from his vicinity to Windsor-castle.

This votive address of gratitude to Sabrina, was suggested to our author by that of Amoret to the river-god in Fletcher's FAITHFUL SHEPHERDESS, A. iii. S. i. vol. iii. p. 147. But the form and subject, rather than the imagery, is copied. Milton is more sublime and learned, Fletcher more natural and easy,

For thy kindness to me shown,
Never from thy banks be blown
Any tree, with windy force,
Cross thy streams, to stop thy course;
May no beast that comes to drink,
With his horns cast down thy brink;
May none that for thy fish do look,
Cut thy banks to damm thy brook:
Barefoot may no neighbour wade
In the coole streams, wife nor maid,
When the spawne on stones doth lye,
To wash thir hempe, and spoile the frye.

I know not which poet wrote first: but in Browne's BRITANIA'S PASTORALS, certainly written not after 1613, and printed in 1616, I find a similar vow. B. i. S. i. p. 28. Milton has some circumstances which are in Browne and not in Fletcher.

—May first,

Quoth Marine, swaines give lambes to thee;
May all thy floud have seignorie
Of all flouds else, and to thy fame
Meete greater springes, yet keepe thy name.
May neuer euet, nor the toade,
Within thy bankes make their abode;
Taking thy journey to the sea,
Maist thou ne'er happen in thy way
On nitre, or on brimstone myne,
To spoyle thy taste. This spring of thyne
Be ever fresh! Let no man dare
To spoyle thy fish, make lock or ware;
But on thy margent still let dwell
Those flowers which have the sweetest smell;
And let the dust upon thy strand
Become like Tagus' golden sand.

And here and there thy banks upon
With groves of myrrhe and cinnamon.

In this pastoral, a passage immediately follows, strongly resembling the circumstance of the river-god in Fletcher applying drops of pure water to the enchanted Amoret, or of Sabrina doing the same to the Lady in *Comus*. A rock is discovered in a grove of sycamores, from which a certain precious water distills in drops, p. 29.

The drops within a cesterne fell of stone,
Which fram'd by nature, art had never none
Halfe part so curious, &c.

Some of these drops, with the ceremony of many spells, are infused by the Water-Nymphs into the lips of Marine, by which she is cured of her love.

From a close parallelism of thought and incident, it is clear that either Browne's pastoral imitates Fletcher's play, or the play the pastoral. Most of B. and Fletcher's plays appeared after 1616. But there is unluckily no date to the first edition of the FAITHFUL SHEPHERDESS. It is, however, mentioned in *Davies's SCOURGE OF FOLLY*, 1611.

As Milton is supposed to have taken some hints in *Comus* from Peele's *OLD WIVES TALE*, I may perhaps more reasonably claim an excuse for lengthening this note, by producing a passage not quite foreign to the text, from that writer's play, entitled *THE LOVE OF KING DAVID AND FAIRE BETHSABE*, &c. edit. 1599. 4to. Signat. B. B. ij:

May that sweet plaine that beares her pleasant weight
Be still enamel'd with discoloured flowers;
The precious fount beare sande of purest gold,
And for the poble, let the siluer streames,
That pierce earth's bowels to maintaine her force,
Play upon rubies, saphires, chrysolites:
The brims let be embrac'd with golden curles
Of mosse. — WARTON.

v. 936. *And here and there thy banks upon*

With groves of myrrhe and cinnamon.] The construction of these two lines is a little difficult; to crown her head with towers is true imagery; but to crown her head upon her banks, will scarcely be allowed to be so. I would therefore put a colon instead of a comma at v. 935, and then read

And here and there thy banks upon

Be groves of myrrhe and cinnamon. SEWARD.

In v. 936. *banks* is the nominative case, as *head* was in the last verse but one. The sense and syntax of the whole is, May thy head be crown'd round about with towers and terraces, and here and there [may] thy banks [be crown'd] upon with groves, &c. *Ἐν τῇ κοίτῃ σου αἱ ὄχθαι*. The phrase is Greek, CALTON.

Mortals, that would follow me,
 Love Virtue ; she alone is free :
 She can teach ye how to clime
 Higher than the sphery chime ;
 Or, if Virtue feeble were,
 Heav'n itself would stoop to her.*

1020

v. 1020. The *four last verses* furnished Pope with the thought for the conclusion of his Ode on St. Cecilia's day. WARBURTON.

A prior imitation may be traced in the close of Dryden's Ode. And Crashaw, in his Hymn ON THE NATIVITY, (speaking of CHRIST, should be noticed : SACRED POEMS, ut *supr.* p. 15.

———— whose all-embracing birth

Lifts earth to heav'n, stoopes heav'n to earth. EDITOR.

v. 1021. ——— the *sphery chime*.] *Chime*, Ital. *Cima*. Yet he uses *chime* in the common sense, ODE NATIV. v. 128. He may do so here, but then the expression is licentious, I suppose for the sake of the rhyme. HURD.

The *sphery chime* is the *music of the spheres*. As in Machin's DUMBE KNIGHT, 1608. Reed's OLD PLAYS, vol. iv. 447.

It was as silver as the *chime* of *spheres*.

See PARAD. LOST, B. ix. 559. And PAR. REGAINED, B. ii. 363. In the same sense, AT A SOLEMN MUSIC, v. 9. "Nature's *chime*," Nature's *music*. And ODE NATIV. v. 128. Milton is fond of the word *chime* in this acceptation, and it has been hence adopted by Dryden.

Sphery occurs in MIDS. N. DREAM, A. ii. S. vii. "Hermia's *sphery* cyne." WARTON.

v. 1022. The MORAL of this poem is very finely summed up in the six concluding lines. The thought contained in the *two last*, might probably be suggested to our author by a passage in the TABLE OF CEBES, where Patience and Perseverance are represented stooping and stretching out their hands to help up those, who are endeavouring to climb the craggy hill of Virtue, and yet are too feeble to ascend of themselves. THYER.

"The passage which Mr. Thyer supposes might probably have suggested to Milton the thought contained in the two last verses of this poem, is to be found in the middle of the TABLE OF CEBES, beginning, Πάλα δὲ αὐτῇ ἡ ὁδὸς ἐστίν, ἡ φέρουσα κατὰ. and ending, Εὐδαίμονων οἰκητήριον, ἔστιν.

"Had this learned and ingenious Critic duly reflected on the lofty mind of Milton 'fmit with the love of sacred song,' and so often and so sublimely employed on topicks of religion, he might readily have found a subject, to which the Poet obviously and divinely alludes in these concluding lines, without fetching the thought from the TABLE OF CEBES.

"In the preceding remark, I am convinced Mr. Thyer had no ill intention: but, by overlooking so clear and pointed an allusion to a subject, calculated to kindle that lively glow in the bosom of every Christian which the Poet intended to excite, and by referring it to an image in a profane author, he may, beside stifling the sublime effect, so happily produced, afford a handle to some, in these 'evil days,' who are willing to make the religion of Socrates and Cebes (or that of Nature) supersede the religion of Christ.

"I wish to speak with much respect of Mr. Thyer, yet I trust I may be allowed to observe, that here, in my humble opinion, he injudiciously went out of his way to display his erudition:

"For it may be doubted whether Cebes the disciple of Socrates, and cotemporary with Plato, was the author of the Table called by his name; and, upon a full investigation of the evidences on both sides of the question, to me at least, it seems most probable, that the Table was not written by Cebes, but that it is of a more recent date than the time in which Cebes lived.

"Moreover, I conceive it may reasonably be supposed, and it must be admitted to be possible, that Socrates, and consequently Cebes, and more especially Plato, as well as the Theistic philosophers, had either by oral communication obtained a knowledge of the principles of the Jewish religion, or had otherwise become acquainted with such parts of the Old Testament as were already written in their time; and that the moral doctrines which they taught, (if any exist in their books beyond the reach of human reason, and which tend to place Morality on its only true foundation, the Will of God) were founded not upon the Light of Nature alone, but upon the Revelation too contained in the inspired writings of Moses and the Prophets.

"*The Moral of this poem is, indeed, very finely summed up in the six concluding lines; in which, to wind up one of the most elegant productions of his genius, 'the Poet's eye, in a fine phrenzy rolling,' threw up its last glance to Heaven, in rapt contemplation of that stupendous Mystery, whereby HE, the lofty theme of PARADISE REGAINED, stooping from above all height, 'bowed the Heavens, and came down' on Earth, to atone as Man for the Sins of Men, to strengthen feeble Virtue by the influence of his Grace, and to teach Her to ascend upon his throne.*"

For the preceding Note I am indebted to Mr. Egerton, whose various and important communications I have acknowledged in the Preface. EDITOR.

* In the peculiar disposition of the Story, the sweetness of the Numbers, the justness of the Expression, and the Moral it teaches, there is nothing extant in any language like the MASK OF COMUS. TOLAND.

Milton's *Juvenile Poems* are so no otherwise, than as they were written in his younger years; for their Dignity and Excellence they are sufficient to have set him among the most celebrated of the Poets, even of the Ancients themselves: his MASK and LYCIDAS are perhaps superior to all in their several kinds.

RICHARDSON.

COMUS is written very much in imitation of Shakspeare's TEMPEST, and the FAITHFUL SHEPHERDESS of Fletcher; and though one of the first, is yet one of the most beautiful of Milton's compositions. NEWTON.

Milton seems in this poem to have imitated Shakspeare's manner more than in any other of his works; and it was very natural for a young author, preparing a piece for the stage, to propose to himself for a pattern the most celebrated master of English dramatic poetry. THYER.

Milton has here more professedly imitated the manner of Shakspeare in his faery scenes, than in any other of his works: and his poem is much the better for it, not only for the beauty, variety, and novelty of his images, but for a brighter vein of poetry, and an ease and delicacy of expression very superior to his natural manner. WARBURTON.

If this MASK had been revised by Milton, when his ear and judgment were perfectly formed, it had been the most exquisite of all his poems. As it is, there are some puerilities in it, and many inaccuracies of expression and versification. The two editions of his Poems are of 1645 and 1673. In 1645, he was, as he would think, *better* employed. In 1673, he would condemn himself for having written such a thing as a *Mask*, especially to a great lord, and a sort of vice-roy. HURD.

The greatest of Milton's juvenile performances is the MASK OF COMUS, in which may very plainly be discovered the dawn or twilight of PARADISE LOST. Milton appears to have formed very early that system of diction, and mode of verse, which his maturer judgment approved, and from which he never endeavoured nor desired to deviate.

Nor does COMUS afford only a specimen of his language; it exhibits likewise his power of description and his vigour of sentiment, employed in the praise and defence of virtue. A work more truly poetical is rarely found; allusions, images, and descriptive epithets, embellish almost every period with lavish decoration. As a series of lines, therefore, it may be considered as worthy of all the admiration with which the votaries have received it.

As a drama it is deficient. The action is not probable. A Masque, in those parts where supernatural intervention is admitted, must indeed be given up to all the freaks of imagination;

but, so far as the action is merely human, it ought to be reasonable, which can hardly be said of the conduct of the two Brothers; who, when their Sister sinks with fatigue in a pathless wilderness, wander both away together in search of berries too far to find their way back; and leave a helpless Lady to all the sadness and danger of solitude. This however is a defect overbalanced by its convenience.

What deserves more reprehension is, that the prologue spoken in the wild wood by the Attendant Spirit is addressed to the audience; a mode of communication so contrary to the nature of dramatick representation, that no precedents can support it.

The discourse of the Spirit is too long; an objection that may be made to almost all the following speeches; they have not the sprightliness of a dialogue animated by reciprocal contention, but seem rather declamations deliberately composed, and formally repeated, on a moral question. The auditor therefore listens as to a lecture, without passion, without anxiety.

The song of Comus has airiness and jollity; but, what may recommend Milton's morals as well as his poetry, the invitations to pleasure are so general, that they excite no distinct images of corrupt enjoyment, and take no dangerous hold on the fancy.

The following soliloquies of Comus and the Lady are elegant, but tedious. The song must owe much to the voice, if it ever can delight. At last the Brothers enter, with too much tranquillity; and when they have feared lest their Sister should be in danger, and hoped that she is not in danger, the Elder makes a speech in praise of Chastity, and the Younger finds how fine it is to be a Philosopher.

Then descends the Spirit in form of a Shepherd; and the Brother, instead of being in haste to ask his help, praises his singing, and enquires his business in that place. It is remarkable, that at this interview the Brother is taken with a short fit of rhyming. The Spirit relates that the Lady is in the power of Comus; the Brother moralises again; and the Spirit makes a long narration, of no use because it is false, and therefore unsuitable to a good Being.

In all these parts the language is poetical, and the sentiments are generous; but there is something wanting to allure attention.

The dispute between the Lady and Comus is the most animated and affecting scene of the drama, and wants nothing but a brisker reciprocation of objections and replies to invite attention, and detain it.

The songs are vigorous, and full of imagery; but they are harsh in their diction, and not very musical in their numbers.

Throughout the whole, the figures are too bold, and the language too luxuriant for dialogue. It is a Drama in the Epic style, inelegantly splendid, and tediously instructive. JOHNSON.

Milton's *Comus* is, I think, one of the finest productions of

modern times, and I don't know whether to admire most the poetry of it or the philosophy, which is of the noblest kind. The subject of it I like better than that of the *PARADISE LOST*, which, I think, is not human enough to touch the common feelings of humanity, as poetry ought to do; the Divine Personages he has introduced are of too high a kind to act any part in poetry, and the scene of the action is, for the greater part, quite out of Nature. But the subject of the *Comus* is a fine Mythological Tale, marvellous enough, as all poetical subjects should be, but at the same time human. He begins his piece in the manner of Euripides, and the descending Spirit that prologises, makes the finest and grandest opening of any theatrical piece that I know, antient or modern. The conduct of the piece is answerable to the beginning, and the versification of it is finely varied by short and long verses, blank and rhyming, and the sweetest songs that ever were composed; nor do I know any thing in English Poetry comparable to it in this respect, except Dryden's Ode on St. Cecilia; which, for the length of the piece, has all the variety of versification that can well be imagined. As to the style of *Comus*, it is more elevated, I think, than that of any of his writings, and so much above what is written at present, that I am inclined to make the same distinction in the English Language, that Homer made of the Greek in his time; and to say, that Milton's language is the language of the gods; whereas we of this age speak and write the language of mere mortal men.

If the *Comus* was to be properly represented, with all the decorations which it requires, of machinery, scenery, dress, music, and dancing, it would be the finest exhibition that ever was seen upon any modern stage. But I am afraid, with all these, the principal part would be still wanting; I mean, players that could wield the language of Milton, and pronounce those fine periods of his, by which he has contrived to give his poetry the beauty of the finest prose composition, and without which there can be nothing great or noble in composition of any kind. Or if we could find players who had breath and organs (for these, as well as other things, begin to fail in this generation), and sense and taste enough, properly to pronounce such periods, I doubt it would not be easy to find an audience that could relish them, or perhaps they would not have attention and comprehension sufficient to connect the sense of them, being accustomed to that trim, spruce, short cut of a style, which Tacitus, and his modern imitators, French and English, have made fashionable. LORD MONBODDO.*

* I will gratify the reader with additional observations by the same learned pen, with which I was honoured, on my intention of publishing the *Mask* being made known to his Lordship. They increase the value and importance of the criticism, which I have adduced above from the Preface to the third Volume of *Antient Metaphysics*. "The *Comus* is a most pleasurable Poem, and at the same time most philosophical and instructive. From the *Comus*, and other Rhyming Poems which Milton has written, I hold him to be the best

Revels the spruce and jocond Spring;
 The Graces, and the rosy-bosom'd Hours,
 Thither all their bounties bring;
 There eternal Summer dwells,
 And West-Winds with musky wing

985

TEMPEST, we have the "*crisp* channels" of brooks, A. iv. S. i. Perhaps in the same sense as in PAR. L. B. iv. 237. "The *crisped* " brooks," which are said to run with *mazy error*, v. 239. So, in the FIRST PART OF HENRY IV. A. i. S. iv. "The Severn hides " his *crisped* head in the hollow bank." Yet I will not deny, that the surface of water *curled* by the wind may be signified. In TIMON OF ATHENS, "*crisp* heaven" may either imply "the " *curled* clouds," or *curve, hollow*, &c. A. iv. S. iii. Jonson says of Zephyr in his MASQUES, vol. vi. p. 26.

The rivers run as *smoothed* by his hand,

Only their heads are *crisped* by his stroke.

In the present instance, the meaning of *crisped* is plainly to be seen by the context. WARTON.

v. 986. ——— *the rosy-bosom'd Hours*.] Gray, ODE ON SPRING:

Lo! where the *rosy-bosom'd Hours*, &c.

See Mr. Wakefield's Note on the passage, in which the highest tribute is paid to the merit of COMUS. Gray's POEMS, &c. p. 4. printed for Kearsley, 1786. EDITOR.

v. 988. "That *there eternal Summer dwells*." The Errata of Milton's own edition, 1673, direct *That* to be omitted. This is not attended to by Tonson, ed. 1695. *That* is omitted by Tickell and Fenton, and silently re-adopted by doctor Newton. I retain the poet's own last correction. WARTON.

That is omitted in Tonson's edition of 1713, but not in his edition of 1705. EDITOR.

Ibid. *There eternal Summer dwells*.] So Fletcher, FAITHFUL SHEP. A. iv. S. i. p. 163.

On this bower may *ever dwell*

Spring and Summer.——

Again, *ibid.* p. 134.

——— *There the Month of May*

Is ever dwelling, all is young and green, &c. WARTON.

Compare R. Niccols's description of the Bower of Blisse, THE CUCKOW, 1607. p. 10.

For there eternal Spring doth ever dwell,

Ne they of other season ought can tell. EDITOR.

v. 989. *And West-Winds with musky wing* &c.] So, in the approach to Armida's garden in Fairfax's TASSO. C. xv. 53.

The winde breath'd spikenard, myrrhe, and balme around. Again, C. xviii. 15.

The aire that balme and nardus breath'd vnscene.

About the cedar'n alleys fling
 Nard and Cassia's balmy smells.
 Iris there with humid bow
 Waters the odorous banks, that blow
 Flowers of more mingled hew
 Than her purfled scarf can shew ;

990

995

Milton often imitates Fairfax's version of Tasso, without any reference to the original. See before, v. 605. I will add a remarkable instance, PARAD. L. B. v. 285.

— Like Maia's son he stood
 And shook his plumes, that heav'nly fragrance fill'd
 The circuit wide. —

So Fairfax, C. i. 14.

On Libanon at first his foote he set,
 And shooke his wings with roarie May-dewes wet.

There is not a syllable of the last beautiful image in Tasso, viz. C. i. 14.

Pria sul Libano monte ei si ritenne,
 E si librò sù l' adeguate pence. WARTON.

Compare Sylvester, DU BART. ed. supr. p. 171. of the climate of Eden, which "*Zephyr fills with musk and amber smells.*" And p. 172. "*Zephyr did sweet musky sighes afford.*" EDITOR.

v. 990. — *alleys fling, &c.*] In a poem by H. Peacham, the *Period of Mourning*, in *Memorie of Prince Henry, &c.* Lond. 1613. NUPT. HYMN. i. st. 3. of the vallies.

And every where your odours fling.

So, in PAR. L. viii. 517. "*Flung rose, flung odours.*" WARTON.

v. 991. *Nard and Cassia's balmy smells.*] Compare P. L. B. v. 292.

— through groves of myrrhe,
 And flourishing odours, cassia, nard, and balme,
 A wilderness of sweets. — WARTON.

v. 992. — *humid bow.*] So, in PAR. Lost, B. iv. 150.
 "Fair evening cloud, or *humid bow.*" EDITOR.

v. 993. *Blow* is here actively used, as in B. and Fletcher's *LOVER'S PROGRESS*, A. ii. S. i. vol. v. p. 380.

The wind that *blows* the April-flowers not softer.

That is, "makes the flowers blow." So, in Jonson's *Mask at Highgate*, 1604. WORKS, ut supr. p. 882. edit. 1616.

For these, Favonius here shall *blow*

New flowers, which you shall see to grow. WARTON.

v. 995. *Than her purfled scarf can shew.*] Statius dresses Iris in a *scarf*, or similar garment, THEB. x. 81.

Orbibus ACCINGI solitis jubet Irin. —

Purfled is fringed, or, embroidered. Fr. *Pourfile*. Thus in PIERS PLOWMAN, *Passus secundus*.

I was ware of a woman worthily clothed



APPENDIX. No. I.

ORIGINAL VARIOUS READINGS.

IN the Library of Trinity College Cambridge, is a thin folio manuscript, marked MISCELL. R. ii. 49. It is splendidly bound, and to the inside of one of the covers is pasted a paper with this inscription, "Membra hæc eruditissimi et pene divini poetæ olim misere disjecta et passim sparfa, postea vero fortuito inventa, et in unum denuo collecta a CAROLO MASON ejusdem Collegii Socio, et inter Miscellanea reposita, ea qua decuit religione conservare voluit THOMAS CLARKE, nuperrime hujus Collegii nunc vero Medii Templi Londini Socius, 1736." Doctor Mason, above-mentioned, who was also Woodwardian professor at Cambridge, found these papers among other old and neglected manuscripts belonging to Sir Henry Newton Puckering, a considerable benefactor to the Library. Beside plans of PARADISE LOST, and sketches and subjects for poetry, all in Milton's own hand, they contain entire copies of many of our author's smaller poems, in the same hand, except in a few instances, exhibiting his first thoughts and expressions, and most commonly his own corrections of them according to the present text. All these variations, but imperfectly and incorrectly printed by Birch, are given [by Mr. Warton,^a] with other notices, from a more minute and careful examination of the manuscript.

The whole of Comus, with the corrections and additions, is in Milton's own hand-writing.

COMUS. fol. 13.—29.

STAGE-DIRECTION. "*A guardian spirit or dæmon*" [enters.]
After v. 4, "In regions mild, &c." These lines are inserted, but crossed.

*Amidst th' Hesperian gardens, on whose banks
Bedew'd with nectar and celestiall songs,
Eternall roses grow, and hyacinth,
And fruits of golden rind, on whose faire tree
The scaly-harrest dragon ever keeps
His unincharnted eye; around the verge
And sacred limits of this blissful isle,
The jealous ocean, that old river, winds*

^a See his first ed. of Milton's Poems, p. 606. and 2d ed. p. 378.

^b These lines, I think, may serve as a specimen of the truth of what Waller says,

Poets lose half the praise they should have got,
Could it be known what they discreetly blot. NEWTON.

*His farre extended armes, till with sleepe fall
Halfe his wast flood the wild Atlantique fills,
And halfe the slow unfadom'd stygian pool.
But soft, I was not sent to court your wonder
With distant worlds, and strange removed climes.
Yet thence I come, and oft from thence behold.*

v. 5. *The sneake and stir of this dim narrow spot.*
After v. 7, "Strive to keep up, &c." this line was inserted, but crossed.

*Beyond the written date of mortall change.*⁴

- v. 14. That ~~shows~~ the palace of aeternity.
v. 18. But to my buisnesse now. Neptune ~~whole~~ sway.
v. 21. The rule and title of each sea-girt isle.
v. 28. The greatest and the best of all his empire.
v. 45. By old or modern bard, in hall or bowre.
v. 58. Whom therefore she brought up and nam'd him Comus.
v. 62. And in thick covert of black shade imbower'd
Excels his mother at her potent art.

Covert is written first, then *shelter*.

- v. 67. For most doe taste through ~~woake~~ intemperate thirst.
v. 72. All other parts remaining as *before*.
v. 90. Nearest and likeliest to give *present* aide.
v. 92. Of virgin steps, I must be viewlesse now.

Virgin is expunged for *hateful*.

STAGE-DIRECTION. "Goes out.—Comus enters with a charming rod and glasse of liquor, with his rout all headed like some wild beasts; *their garments, some like men's and some like women's.* They come on in a wild and antick fashion. *Intrans Kupa2orus.*"

- v. 97. In the sleepe Tartarian streame.
v. 99. Shoots against the northern pole.

Dusky is a marginal correction.

- v. 108. And quick *Lean* with her scupulous head.
v. 114. Lead with swift round the months and years.
v. 117. And on the ~~yellow~~ sands and shelves,
Yellow is altered to *tawny*.
v. 122. Night has better sweets to prove.

c So in IL PENS. v. 78. *where* see the note.

Some still *removed* place will fit.

That is, *remote*. WARTON.

d Dr. Warburton thinks this line necessary to the justness of the thought in v. 7. Dr. Newton contends that it is better omitted. The *written date*, as Doctor Warburton observes, means Scripture, in which is recorded the abridged date of human life. EDITOR.

v. 63. "Potent art" are Shakspeare's words, and better than "mighty art." WARBURTON.

v. 117. So in the TEMPEST, A. I. S. II.
Come unto these yellow sands. EDITOR.

v. 133. And makes a blot of nature.
Again,

And throws a blot ore all the aire.

v. 134. Stay thy *polisht* ebon chaire
Wherein thou rid'st with Hecate,
And favour our close *jacondrie*.
Till all thy dues bee done, and naught left out.

v. 144. With a light and frolic round.

STAGE-DIRECTION. "The measure, *is a wild, rude, and un-*
"*ton antick,*"

v. 145. Breake off, breake off, I *hear* the different pace
Of some chaste footing neere about this ground;
Some virgin sure benighted in these woods,
For so I can distinguish by myne art
Run to your shrouds within these brake and trees,
Our number may affright.

This disposition is reduced to the present context: then follows a
STAGE-DIRECTION. "*They all scatter:*"

v. 151. —Now to my trains,
And to my mother's charmes.—

v. 153. —Thus I hurle
My *powder'd* spells into the sponge air,
Of power to cheat the eye with *fleight* illusion,
And give it false presentments, *else* the place.
And *blind* is written for *fleight*.

v. 164. And hugge him into *nets*.—

v. 170. —If my ear be true.

v. 175. When for their teeming flocks, and *garner*s full.

v. 181. In the blind *alleys* of this *arched* wood.

v. 190. Rose from the hindmost wheelcs of Phœbus' chaire.

v. 193. They had engag'd thire *youthly* steps too farre
To the *soone-parting* light, and *envious* darkness
Had stolne them from me.—

v. 199. With everlasting oyle to give thire light.

v. 208. And ayrie touns that lure *night-wanderers*,

v. 214. Thou *sistering* angel girt with golden wings,
And thou *unspotted* forme of chastity,
I see ye visibly, and *while* I see yee,
This dusky hollow is a paradise,
And heaven gates ore my head: now I beleeve.

v. 152. Rightly altered to *wily* trains; for the charmes described are not from the classical pharmacopœa, but the Gothic. WARRURTON.

v. 175. Altered with judgment to *granges*. Two rural scenes of festivity are alluded to, the Spring [*teeming flocks*], and the Autumn [*granges full*], sheep-shearing, and harvest-home. But the time, when the *garner*s are full, is in Winter, when the corn is thrashed. WARRURTON.

v. 181. So in *IX. PARS.* v. 133, where see the note.

To *arched* walks of twilight groves. WARRURTON.

v. 195. The ed. of 1637, and Ashridge manuscript read *also stolne*.

v. 214. The ed. of 1637 reads *sistering*.

- v. 219. Would send a glistering *cherub*, if need were.
 v. 231. Within thy ayrie *cell*.
Cell is in the margin.
 Before Comus speaks, at v. 244, is this STAGE-DIRECTION,
 "Comus looks in and speaks."
 v. 252. Of darknesse till *she* smil'd.—
 v. 257. —Scylla *would weepe*,
Chiding her barking waves into attention.
 v. 268. *Liv'st* here with Pan and Sylvan.—
 v. 270. To touch the *prospering* growth of this tall wood,
 v. 279. Could that divide you from *thire* ushering hands,
 v. 280. They left me *wearied* on a grassie turf.
 v. 304. To help you find them out.
 v. 310. Without sure *steerage* of well practiz'd feet.
 v. 312. Dingle or bushie dell of this *wide* wood,
 v. 316. Within these *shroudie* limits,—
 v. 321. Till further quest *be made*.
 v. 329. —Square *this* tryal.
 After v. 330, STAGE-DIRECTION. "Exeunt.—The two Bra-
 "thers Enter."
 v. 340. With a long-levell'd rule of streaming light.
 v. 349. In this *sad* dungeon of innumerable boughs.
 v. 352. From the chill dew, in *this dead solitude*?
 Perhaps some cold banke is her boulder now,
 Or 'gainst the rugged barke of some broad elme
She leans her thoughtfull head *musing* at our unkindnesse:
 Or *lost* in wild amazement and affright,
So fares, as did forsaken Proserpine,
 When the big wallowing flakes of pitchie clouds
And darknesse wound her in.
 I Br. Peace, brother, *peace*. I do not think my sister, &c.
Dead solitude is also *surrounding wild*. Some of the additional lines
 (v. 350.—366.) are on a separate slip of paper,
 v. 362. —The date of grief,
 v. 365. *This* self-delusion.
 v. 371. Could stirre the *stable* mood of her calme thoughts.
 v. 384. Walks in *black vapours*, though the noon-tide brand
Blaze in the summer-solstice.
 v. 390. For who would rob a hermit of his *beads*,
 His books, or his *haire gowne*, or maple-dish?
 v. 400. —Bid me *think*.

v. 252. The ed. of 1637, and Ashridge manuscript read also *she*.

v. 270. Altered with judgment to *prosperous*; for *tall wood* implies *full grown*, to which *prosperous* agrees, but *prospering* implies it not to be full grown. WARBURTON.

v. 371. *Stable* gives the idea of *rest*, when the poet was to give the idea of *action* or *motion*, which *constant* does give. WARBURTON.

v. 390. So in IL PEN. v. 169.

The *hairy gown* and *mossy cell*. WATSON.

- v. 403. Uninjur'd in this *wast* and *hideous wild*.
 v. 409. Secure, without all doubt or *question* : no,
I could be willing, though now i' th' darke, to trie
A tough encounter with the shaggiest ruffian,
That turks by hedge or lane of this dead circuit,
To have her by my side, though I were sure
She might be free from perill where she is,
But where an equal poise of hope and fear.
 For encounter he had first written *passado*, and *hopes and fears*.
 v. 415. As you imagin, *brother* : she has a hidden strength.
 v. 421. She that has that, is clad in compleate steele :
And may on every needfull accident,
Be it not don in pride or wilfull tempting,
Walk through huge forrests and unharbour'd heaths,
Infamous hills, and sandie perilous wilds ;
Where, through the sacred awe of chastitie,
No savage fierce, bandite, or mountaneere,
Shall dare to soile her virgin puritie.
 v. 428. Ye *ow'n* where very desolation dwells.
 v. 433. In fog, or fire, by lake, or *moorie fen*,
Blue wrinkled hag, or stubborne unlaid ghost.
 v. 448. That wise Minerva wore, *æternal virgin*.
 Then, *unvanquish'd*, then, *unconquer'd*.
 v. 452. With suddaine adoration of her *purenesse*.
 Then, *bright rayes*, then, *blank awe*.
 v. 454. That when it *finds* a soul sincerely so.
 v. 465. And most by the *lascivious* act of sin.
 v. 471. Oft scene in charnel vaults, and *monuments*,
Hovering, and sitting by a newe-made grave.
 v. 481. Lift, lift, *methought I heard*.
 v. 485. Some *curl'd man of the sword* calling to his fellows.

v. 403. So the verse was at first. At present it stands in the manuscript,
 Uninjur'd in this *wide* surrounding *waste*.

And I know not whether *wide* is not better than *wild*, which seems to be
 sufficiently implied in *waste*. NEWTON.

v. 411. Perhaps from Shakspeare's "*flag-ear'd villain*." MACBETH, A. iv.
 S. iii. EDITOR.

v. 472. The ed. of 1637, and Ashridge manuscript read also *bowering*.

v. 485. This alluded to the fashion of the Court Gallants at that time : and
 what follows continues the allusion,

Had best look to his *forehead* ; here be brambles.

But I suppose he thought it might give offence : and he was not yet come to
 an open defiance with the Court. WARBURTON.

Sylvester, DU BART. ed. fol. ut. supr. p. 217. characterises effeminate per-
 sons, as having

— a maiden voice, and mincing pafe,

Quaint looks, *curl'd locks*, perfumes, and painted face.

This fashion had, not long before Comus was written, occasioned the pub-
 lication of that strange and laughable pamphlet by Pryane, entitled "The Un-
 "loveliness of Love-locks, &c. London, 1628," in which he solemnly main-

- v. 490. *Had best looke to his forehead: here be brambles.*
 STAGE-DIRECTION. "*He hallowes: the guardian demon hallowes*
" again, and enters in the habit of a shepherd ""
- v. 491. Come not too neere; you fall on *pointed stakes* else.
- v. 492. *Dæm.* What voice, &c.
- v. 496. And sweetned every musk-rose of the *valley*.
- v. 497. How cam'st thou heere good *shepherd*?
- v. 498. *Leapt ore the penne.*——
 Then, "*his fold.*" Then, "*the fold.*"
- v. 512. What feares, good *shepherd*?——
- v. 513. I'll tell *you*.
- v. 523. *Nurtur'd* in all his mother's witcheries.
- v. 531. Tending my flocks hard by i' th' *pastur'd lawns*.
- v. 545. With *spreading* honey-suckle.——
 Or, *blowing*.
- v. 553. ——Drowsy *sighted* steeds.
- v. 563. Too well I *might* perceive.——
- v. 574. The *helplesse* innocent lady.——
- v. 605. Harpyes and Hydra's, or all the monstrous *buggs*
'Twixt Africa and Inde, I'le find him out,
And force him to release his new-got prey,
Or drag him by the curles, and cleave his scalpe
Down to the hips.——

tains, that utter ruin must be the portion of his countrymen, if they do not instantly leave off to *noyish, decks, set out, and crisp their blaire, and Loue-locks,* &c. &c. see p. 62.

The Elder Brother v. 608. threatens "*to drag Comus by the curls, &c.:*" this expression must have been highly gratifying to Prynne. EDITOR.

v. 513. The ed. of 1637, and Ashridge manuscript read also *you*.

v. 605. *Bugs, Monsters, Terroars.* So in B. and Fletcher's *PHILASTER*, A. v. S. i. vol. i. p. 165. edit. 1750.

My pretty prince of puppets, we do know,
 And give your Greatness warning, that you talk
 No more such *Bug-words.*——

And in Shakspeare's *CYMBELINE*, A. v. S. iii.

Those that would die or ere resist, are grown
 The mortal *bugs* o' th' field.——

Where see instances collected by Mr. Steevens. AND HENR. VI. P. i.

For Warwick was a *bug* that fear'd us all.

That is, "*a monster that frighted us.*" Our author's *REFORMAT.* "*Which is, the bug we fear.*" *PROSE-WORKS*, 1. 25. See also Reed's *OLD PL.* iii. 234. See also the *WINTER'S TALE.* And Spenser, *F. Q.* ii. iii. 20.—xii. 25. Phaer translates Virgil's "*Furiis agitated Orestes,*" *Orestes bayted was with bugges.* *ÆN.* iv. 471. The word is in Chaucer, "*Or ellis that blacke buggys wol bym* take." *N. P. R. T.* 1051. Urr. WARTON.

So in the 5th verse of the xci. Psalm, "*the terroure by night*" is rendered in the old English version "*the bugge by night.*" EDITOR.

v. 608. The ed. of 1637, and the Ashridge manuscript exhibit also this reading.

Ibid. He has preserved the same image in *P. A. R. LOU.* A. vi. 362. speaking of Molech, "*Down cloven to the waste.*" Jonson has the same image in the *Box,* A. iii. S. viii. And Shakspeare in *MACBETH*, A. i. S. ii. But, notwithstanding

- v. 611. But here thy *seek* can do thee *small avail*.
 v. 614. He with his bare wand can *unquile* thy joynts,
 And crumble *every sinew*.——
 v. 627. And shew me simples of a thousand *hues*.
 v. 636. And yet more med'cinal than that *antient Moly*
Which Mercury to wife Ulysses gave.
 v. 648. As I will give you *as we go*, [or, *on the way*] you may,
 Boldly assault the *necromantick* hall;
 Where if he be, with *sudden violence*
 And brandisht *blade* rush on him, break his glasse,
 And *powre* the luscious *potion* on the ground,
 And *seise* his wand.——
 v. 657. —— *I follow thee,*
 And *good heaven* cast his *best regard* upon us.

After v. 658, STAGE-DIRECTION. "The scene changes to a
 "stately palace, set out with all manner of deliciousness: tables
 "spread with all dainties. Comus is discovered with his rabble;
 "and the Lady set in an enchanted chaire. She offers to rise."

- v. 661. And your a *statue fixt*, as Daphne was.
 v. 662. Fool, thou art *over-proud*, do not boast.
 This whole speech of the LADY, and the first verse of the next of
 COMUS, were added in the margin: for before, COMUS's first
 speech was uninterruptedly continued thus,

- "Root-bound, that fled Apollo. Why do you frown?"
 v. 669. That *youth and fancie* can beget,
 When the *briske* blood growes lively.——
 v. 678. To life so friendly, and so coole to thirst.
Poor ladie thou hast need of some refreshing.
 Why should you, &c.——

After v. 697, the nine lines now standing were introduced instead
 of "Poore ladie, &c." as above:

- v. 687. That *hast* been tir'd all day.——
 v. 689. —— *Heere* fair Virgin.
 v. 695. —— *Oughly-headed* monsters.——

ing those instances, I believe, every reader will agree that Milton alter'd the
 passage much for the better in the edition of 1643. NEWTON.

Here says Peck, "Curls upon a bald pate are a good joke." But he should
 at least have remembered a passage in the Psalms, "The *hoary scalp* of such an
 "one as goeth on still in his wickedness." It is true that we have in Shak-
 speare's TWO GENT. OF VERON. A. iv. S. i.

By the *bare scalp* of Robin Hood's fat frier.
 That is, frier Tuck's *shaven crown*. And in K. RICH. II. A. iii. S. ii. "*hair-*
less scalp." WARTON.

And see Minsheu's Guide into Tongues, ed. 1627, col. 646. *The hairie*
Scalpe. Editor.

- v. 627. So in LUCIDAS, v. 135.
 Their bells and flowers of a *thousand hues*. WARTON.

v. 695. *Oughly* or *oughly* is the old way of writing *ugly*; as appears from
 several places in Str. P. Sidney's Arcadia, and from Shakspeare's Sonnets ed.
 1609; and care must be taken that the word be not mistaken, as some have

- v. 698. With visor'd falshood and base *forgeries*.
 v. 707. To those budge doctors of the Stoick *gowne*.
 v. 712. Covering the earth with odours *and with fruites*,
Cramming the seas with spawne innumerable,
The feilds with castell, and the aire with fowle.
 v. 717. To *adorn* her sons. —
 But *deck* is the first reading, then *adorn*, then *deck* again.
 v. 721. Should in a pet of temperance feed on *fetches*.
 But *pulse* was the first reading. At last, resumed.
 v. 727. *Living as* Nature's bastards, not her sons.
 v. 732. The sea orefraught would *heave her waters up*
Above the stars, and th' unfought diamonds
 Would so bestudde the *center with thire light*,
 And so imblaze the forehead of the deep,
Were they not taken thence, that they below
 Would grow enur'd to *day*, and come at last.
 v. 737. Lift, lady, be not coy, *nor* be cofen'd.
 v. 744. It withers on the stalke *and fades away*.
 v. 749. They had thire name thence; coarse *beetie brows*.
 v. 751. The *sample*. —
 v. 755. Think what, and *look upon this cordial julep*.
 Then follow verses from v. 672—705. From v. 779, to 806, the
 lines are not in the manuscript, but were added afterwards.
 v. 807. This is mere moral *stuff*, the very leas.
 And settlings of a melancholy blood:
 But this, &c.
 After v. 813, STAGE-DIRECTION. "The Brothers rush in, *strike*
 "his glasse down: the shapes make as though they would resist, but
 "are all driven in. *Dæmon enters with them*."
 v. 814. What, have you let the false inchanter *pass*?
 v. 816. — Without his *art* revert.
 v. 818. We cannot free the Lady that *remains*.
 And, *here fits*.
 v. 821. *There is another way* that may be us'd.
 v. 826. Sabrina is her name, a *goddeſs chaste*.
 Then a *virgin chaste*, then, a *virgin pure*.
 v. 829. She, guiltlesſe damſel, flying the mad perſuite.
 v. 831. — To the *streame*.
 But first, "the *flood*."

mistaken it, for *owly-beaded*, Comus's train being *beaded like sundry sorts of wild beasts*. NEWTON.

Mr. Warton says, that Peck thought it a pastoral way of spelling the word. But *oughly* had been the usual spelling, as might be instanced also from Lord Surry, Lord Sackville, Daniel, B. Jonſon, Fairfax, Sylveſter, and Fletcher. Edit.

v. 707. This is better than Stoic *fur*; for *budge* signifies *furr'd*; but I suppose by *Stoic fur* Milton intended to explain the other obsolete word, though he fell upon a very inaccurate way of doing it. WARBURTON.

v. 737. Milton seems to have sounded *coy* as a dissyllable: as also *coarse* at v. 749. *inf*s. WARTON.

- v. 834. Held up thire *white* wriths, and receiv'd her in,
And bore her strait to aged Nereus hall.
- v. 845. Helping all urchin *tricks*, and ill luck signes
That the shrewd meddling elfe delights to leave;
And often takes our cattel with *strange* pinches.
Which *fine*, &c.
- v. 849. Carrol her goodnesse loud in *lively* layes.
And *lowly*, from *lively*.
- v. 851. Of panisies, and of *banie* daffadils.
- v. 853. Each chapping charme, and *secret* holding spell.
- v. 857. In honour'd virtue's cause: this will I true.
Before v. 867, is written, "*To be said.*"
- v. 895. That my rich wheelles inlayes.
- v. 910. Vertuous Ladie, look on me.
- v. 921. To waite on *Amphitrite* in her towre.
- v. 924. May thy *crystal* waves for this.
- v. 927. That tumble downe from *snowie* hills.
- v. 948. Where this night are *come* in state.
- v. 951. All the *freights* that *near* abide.
- v. 956. Count let us haste, the stars are high,
But *right* *reigns* *marion* yet in the mid thie.

STAGE-DIRECTIONS. "*Exeunt.*"—The scene changes, and then
"is presented Ludlow town, and the President's castle: then enter
"country dances and such like gambols, &c. At these sports the Dæ-
"mon, with the two Brothers and the Lady, enters. The Dæmon sings."

- v. 962. Of nimbler toes, and courtly guise,
Such as Hermes did devise.

After v. 965. No STAGE-DIRECTION, only "*A Song.*"

- v. 971. Thire faith, thire *temperance*, and truth.
But *patience* was first written, and restored.

- v. 973. To a crowne of deathlesse bays.

After v. 975, STAGE-DIRECTION, "*The Dæmon sings or says.*"

- v. 979. Up in the *plain* fields of the sky.

- v. 982. Of *Atlas* and his nieces three.

- v. 984. This verse and the three following were added.

- v. 990. About the *myrtle* alleys fling
Balm and cassia's fragrant smells.

- v. 992. Iris there with *garnisht* [or *garish*] bow.

- v. 995. Than her purfled scarf can shew,
Yellow, watchet, *grèene*, and blew.
And drenches oft with *manna* [or *Sabaean*] dew
Beds of hyacinth and roses,
Where many a cherub soft reposes.

v. 847. Compare MIDSUM. N. DREAM, A. IV. S. IV. Of Herne the hunter,
who "blasts the tree, and takes the cat." EDITOR.

v. 982. The "*four daughters of Atlas*" are mentioned in B. Jonson's Masque,
PLEASURE ASCENDING TO VIARIE, 1619, to which I have often referred
the reader. EDITOR.

What relates to Adonis, and to Cupid and Psyche, was afterwards added.

v. 1012. Now my *message* [or *business*] *well* is done. WARTON.

In doctor Newton's collation of the manuscript a few slight variations may be observed, as also a few additions, most of which correspond with the Ashridge manuscript; and are therefore noticed in the following copy of that MS.

The subsequent various readings, from doctor Newton's collation, must be noticed here.

v. 258. *Chiding*. "It was at first," And *chide*.

v. 324. *And* smoaky rafters,

v. 376. Oft seeks to *solitary* sweet retire.

v. 480. "Marginal direction," *hallow far off*.

v. 737. List, Lady, be not coy, *nor* be *not* cosen'd.

v. 1023. Heav'n itself would *bow* to her.

"So it was at first in the manuscript, and we have been at the 'trouble' says doctor Newton 'of transcribing these variations 'and alterations more for the satisfaction of the curious, than 'for any entertainment that it afforded to ourselves.'" EDITOR.

A P P E N D I X.

No. II.



APPENDIX. No. II.

ASHRIDGE MANUSCRIPT.

THE following Copy of *COMUS* is given from a manuscript belonging to the Duke of Bridgewater's Library at Ashridge. With the use of this manuscript I have been favoured by Mr. Egerton; through whose application also to his Grace I have obtained permission to print it. And I submit the entire manuscript, rather than its detached variations, to public inspection, under the hope of gratifying liberal curiosity.

It is a thin quarto bound in vellum, and gilt; and is numbered, P: i. 12. It consists of twenty leaves, which are not paged. The leaves are ruled, as the distinction of the speakers also is written, with red ink. It may, possibly, be one of the many copies written, before the *Mask* was published, by Henry Lawes, who, on his editing it in 1637, complained in his Dedication to Lord Brackley, that "*the often copying it had tired his pen;*" or, at least, it may be a transcript of his copy. The professional alteration,

"And *hould a counterpointe* to all Heav'n's harmonies," made by Lawes, in setting to Music the Song "Sweet Echo," and observed by Mr.^b Warton, occurs also in this manuscript.

At the bottom of the title-page to this manuscript the second Earl of Bridgewater, who had performed the part of the Elder Brother, has written "*Author Jo: Milton,*" This, in my opinion, may be considered as no slight testimony, that the manuscript presents the *original form* of this drama. The *Mask* was acted in 1634, and was first published by Lawes in 1637, at which time it certainly had been corrected, although it was not then ^c *openly* acknowledged, by its author. The alterations and additions, therefore, which the printed poem exhibits, might not have been made till long after the representation; perhaps, not till Lawes had expressed his determination to publish it. The coincidence of Lawes's Original Music with certain peculiarities in this manuscript, which I have^d already stated in the *Account of HENRY LAWES*, may also favour this supposition.

Several various readings in this manuscript agree with Milton's original readings in the Cambridge manuscript, and several are

^a See Lawes's Dedication to Lord Brackley, PART i. p. 1.

^b In his Note on *COMUS*. v. 243.

^c Lawes's Dedication.

^d See my addition to Mr. Warton's *Account of Henry Lawes*, in the PRELIMINARY ILLUSTRATIONS, Part. i. p. 45.

peculiar to itself. I have printed these various readings in *Italics*, and I have noted its peculiarities, some of which are evidently the literal errors of the transcriber; in which cases, I have ventured to substitute the right word, and to give the manuscript reading at the bottom of the page. By a few slight but necessary emendations the unintentional mistakes of the transcriber's "tired pen" are rectified, while the unquestionable antiquity of the manuscript is carefully preserved. EDITOR,

A Maske

Represented before the right
ble
ho: the Earle of Bridgewater
Lord president of Wales and the
ble
right ho: the Countesse of
Bridgewater.

At Ludlow Castle the
29th of September 1634.

The chiefe persons in the representacōn were

The Lord Brackley.

The Lady Alice }
Mr. Thomas } Egerton.

Author Io: Milton.



A Maske.

The first sceane discovers a wild wood, *then a guardian spiritt or demon* descendes or enters.

From the heavens nowe I flye,
and those happy clymes that lye
Where daye never shutts his eye,
vp in the broad *field* of the skye.
There I suck the liquid ayre 5
all amidst the gardens sayre
of Hesperus, and his daughters three
that singe about the goulden tree.
there eternall summer dwells,
and west wyndes, with muskye winge, 10
about the Cederne allyes flinge
Nard and Cassia's balmie smells.
Iris there with humid bowe
waters the odorous bankes, that blowe
flowers of more mingled hew 15
then her purfled scarfe can shew,
yellow, watchett, greene, and blew,
and drenches oft with *Manna* dew
Beds of Hyacinth and Roses,
where *many a cherub* fyt reposes. 20

Before the starrie threshold of Jove's courtie
my Mansion is, where those immortall shapcs
of bright aereall spiritts live inspheard
in regions mylde of calme and serene ayre,
above the smoake and stirr of this dim spott, 25
whioh men call earth, and with low-thoughted care
confinde, and pestered in this pinfold heere,
strive to keep vp a fraile and fevourish beinge,
vnmindfull of the crowne that vertue gives,
after this mortall change, to her true servants 30
amongst the enthroned gods on fainted seats.
yet some there be, that *with* due stepps aspire
to laye their just hands on that goulden keye,

v. 1, to 21. These lines form part of the Spirit's Epilogue in the other copies of *Comus*, which have come to the knowledge of the public.

v. 4. In the other copies *fields*.

v. 8. The four lines which follow this verse, in the *printed poem*, are not in this manuscript. See *Com.* v. 984.

v. 17. &c. See the Cambridge manuscript, p. 161.

v. 32. In the other copies *by*.

that opes the pallace of Æternitie:
 To such my errand is, and but for such,
 I would not soile these pure ambrosiall weedes
 with the ranke vapours of this sin-worne moulde.
 but to my taske; Neptune besides the swaye
 of everie falte flood, and each ebbing streame,
 tooke in by lott twixt high and neather Jove 40
 imperial rule of all the sea-girt Isles,
 that like to rich and various gems inlaye
 the vnadorned bosom of the deepe;
 which he, to grace his tributarie Gods,
 by course committs to severall government, 45
 and gives them leave to weare their saphire crownes,
 and weild their little tridents; but this Isle, the
 the greatest and the best of all the Maine, sett to
 he quarters to his blew-haired deities;
 and all this tract that fronts the falling sunn 50
 a noble Peere of mickle trust and power
 has in his chardge, with tempered awe to guyde
 an ould and haughty nacion proude in armes:
 where his faire offspringe, nurst in princely lore;
 are cominge to attend their father's state, 55
 and newe-entrusted scepter, but their waye
 lies through the perplext paths of this dreare wood,
 the noddinge horror of whose shadie browes
 threats the forlorne and wanderinge passinger;
 and heere their tender age might suffer perill, 60
 but that by quick commande from soveraigne Jove
 I was dispatch't for their defence and guard;
 and listen why, for I will tell you now
 what never yet was heard in tale or songe,
 from old or moderne bard in hall or bowre. 65

Bacchus, that first from out the purple *grapes*
 crusht the sweete poyson of misv'd wyne,
 after the Tuscan 'mariners' transform'd,
 coastinge the Tyrrhene shore, as the winds list'd,
 on Circe's Island fell: (who knows not Circe 70
 the daughter of the Sunn, whoes charmed cup
 whoe ever tasted, lost his upright shape,
 and downeward fell into a grovelinge Swyne?)
 This nimphe that gazed vpon his clustringe locks,
 with Ivey berries wreath'd, and his blith youth, 75
 had by him, ere he parted thence, a sonne
 much like his father, but his mother more,
 which therefore she brought up, and Comus nam'd:

v. 66. *grape* in the other copies.

v. 68. In the manuscript *manner*

v. 78. *whom* in the other copies.

whose ripe and frolick of his full growne age,
 roavinge the Celtick and Iberian fields, 80
 at last betakes him to this ominous wood,
 and in thick shelter of black shades imbower'd
 excells his mother at her mightie arte,
 offeringe to everie wearie traveller
 his orient liquor in a christall glasse, 85
 to quench the drouth of Phebus, which as they taste,
 (for most doe taste through fond intemperate thirst)
 soone as the potion workes, their humane countenance,
 th' expresse resemblance of the Gods, is chang'd
 into some brutish forme of Wolfe, or Beare, 90
 or Ounce, or Tiger, Hogg, or bearded goate,
 all other parts remayninge as they were;
 and they, soe perfect is their miserie,
 not once perceive their fowle disfigurement,
 but boast themselves more comly then before, 95
 and all their freinds and native home forgett,
 to rowle with pleasure in a sensuall stie.
 Therefore, when any favour'd of high Jove,
 chaunces to passe through this advent'rous glade,
 swift as the sparckle of a glauncinge starre 100
 I shoote from heaven, to give him false convoy,
 as now I doe: but first I must put off
 these my slye ~~webs~~, spun out of Iris wooffe,
 and take the weeds and likenesse of a Swayne,
 that to the service of this house belongs, 105
 whoe with his soft pipe, and smooth dittied songe,
 well knows to still the wild winds when they roare,
 and hush the wavinge woods, nor of lesse faith,
 and in this office of his mountaine watch,
 likeliest and neereſt to the present ayde 110
 of this occasion, but I heare the tread
 of hatefull stepps, I must be viewles nowe.

Exit.

Comus enters with a charminge rod in one hand
 and a glasse of liquor in the other; with him a route
 of monsters like men and women but beaded like
 wild beasts, their apparell glist'ringe, they come in
 makinge a riotous and vnrueley noise, with torches
 in their hands.

Co. The starr that bids the shepheard fold,
 now the top of Heaven doth hold;

v. 103. robes in the other copies.

v. 112. The STAGE-DIRECTION after this verse is not exactly the same, as in the other copies. See Com. p. 18. and App. I. p. 154.

and the gilded carr of daye	115
his glowing axle doth allaye	
in the steepe Atlantique streame;	
and the slope sun his vpward beame	
shoots against the <i>Northerne</i> Pole,	
pacing toward the other goale	120
of his chamber in the East.	
meane while welcome, Joy and feast,	
midnight shoute, and revelry,	
tipple daunce, and Jollitie;	
braide your locks with rosie twine,	125
droppinge odours, droppinge wine,	
Rigor now is gone to bed,	
and advice with scrupulous head,	
strict age, and sowre severitie,	
with their grave sawes in slumber lye.	130
Wee that are of purer fire	
imitate the starrie quire,	
whoe in their nightly watchfull spears	
leade in swift round the months and years,	
the sounds and seas, with all their finnie drove,	135
nowe to the moone in wavering morrice move,	
and on the tawny sands and shelves	
trip the pert fairies, and the dapper calves,	
by dimpled brooke, and fountaine brim,	
the wood nimphs deckt with daisies trim,	140
their merry wakes and pastimes keepe;	
what hath night to doe with sleepe?	
Night <i>has</i> better sweets to prove,	
Venus now wakes, and wakens love.	
Come let us our <i>rights</i> begyn,	145
tis only daylight that makes sin,	
which these dun shades will nere report.	
haile goddess of nocturnall sport,	
darke-vayl'd Cotitto, 't'whome the secret flame	
of midnight torches burns; misterious dame,	150
that nere art call'd, but when the dragon woombe	
of Stugian darknes, spetts her thickest gloome,	
and makes one blot of all the aire,	
staye thy cloudie Ebon chaire,	
wherein thou rid'st with Hecat', and befriend	155
vs thy vow'd preists, till vtmost end	
of all thy dues be done, and none left out,	
ere the blabbinge Easterne scoute,	

v. 119. *Northerne*. So the Camb. MS.

v. 143. *has*. So the Camb. MS.

v. 145. Mr. Warton's 2d edition exhibits this ancient reading.

the nice morne, on the Indian steape,
 from her cabin'd loope hole peepe, 160
 and to the tell tale sun descrie
 our conceal'd solemnitie.
 come, knitt hands, and beate the ground
 in a light fantastick round.

The Measure in a wild, rude, and wanton Antick.

Co. Breake off, breake off, I feele the different pace 165
 of some chaste footing, neere about this ground.
 run to your shrouds within these brakes and trees,
they all scatter
 our number may affright; some virgin sure
 (for foe I can distinguish by myne arte)
 benighted in these woods. now to my Charms, 170
 and to my wilie traynes; I shall ere longe
 be well stock't with as fayre a heard as graz'd
 about my mother Circe, thus I hurle
 my dazlinge spells into the spungie aire,
 of powre to cheate the eye with bleare illusion, 175
 and give it false presentments, least the place
 and my quainte habitts breede astonishment,
 and put the damsell to suspitious flight,
 which must not be; for that's against my course.
 I vnder fayre pretence of freindly ends, 180
 and well plac't words of 'glozing' curtesie
 bayted with reasons not vnplausible,
 winde me into the easie harted man
 and hug him into shares. when once her eye
 hath met the vertue of this magick dust 185
 I shall appeare some harpales villager
 whom thrifte keeps up about his countrie geare.
 but heere she comes, I fayrely step aside
 and hearken if I may her businesse heere.

The lady enters.

LA. This waye the noise was, if ~~my~~ care be true, 190
 my best guyde nowe, me thought it was the sound
 of riott, and ill-manag'd merriment,
 such as the jocond flute, or gamelome pipe,
 stirrs vp amonge the loose vlettered hindes,
 when for their teeming flocks, and granges full, 195

v. 164. The *STAGE-DIRECTIONS* after this verse, and ver. 167, are the same, as in the Camb. MS.

v. 181. *Glozing* in the manuscript.

v. 190. *mine* in the other copies.

in wanton daunce, they praise the bounteous Pan,
 and thanke the Gods amisse. I should be loath
 to meete the rudenes, and swill'd insolence
 of such late wassailers; yet O, where els
 shall I informe my vnacquainted fecte 200
 in the blinde mazes of this tangled wood.
 my brothers when they sawe me wearied out
 with this longe waye, resolvinge heere to lodge
 vnder the spreadinge favour of these pines,
 slept, as they s'ed, to the next thickett side 205
 to bringe me berries, or such coolinge fruite,
 as the kynde hospitable woods provide.
 but where they are, and whye they come not back,
 is now the labour of my thoughts, 'tis likeliest
 they had ingaged their wandringe stepps too farr, 210
 and envious darknesse, ere they could retorne,
 had *stolne* them from me.
 I cannot hollowe to my brothers, but
 such noife as I can make to be heard fardest
 I'll venture, for my new enliv'n'd spiritts 215
 prompt me, and they perhaps are not farr hence.

SONGE

Sweete Echo, sweetest nymphe, that liv'st vnscene
 within thy ayrie shell,
 by flowe Meander's margent greene,
 and in the violett imbroder'd vale, 220
 where the love-lorne nightingale
 nightly to thee her sad song mourneth well.
 Canst thou not tell me of a gentle payre
 that likest thy Narcissus are?
 O, if thou have 225
 hid them in some flowrie cave,
 tell me but where,
 Sweete Queene of parlie, daughter 'of' the spheare!
 soe mayst thou be translated to the skyes,
 And *hould a counterpointe* to all heav'n's harmonies. 230

v. 207. The three beautiful lines which, in the other copies, follow this verse, are not in this manuscript.

v. 212. *Stolne*. So the Camb. MS. and ed. 1637. The hemistich, and the thirty following lines, which the other copies exhibit, are not in this manuscript.

v. 216. *Hence*. In the other copies *off*.

v. 228. *To* in the manuscript.

v. 230. See p. 165, and note on Com. v. 243. THE STAGE-DIRECTION, which follows this verse, is the same as in the Camb. MS.

Comus looks in and speakes.

- Co. Can any mortall mixture of Earth's mould
 breath such divine enchauntinge ravishment?
 Sure somethinge holye lodges in that brest,
 and with these raptures moves the vocall ayre
 to testifie his hidden residence: 235
 how sweetely did they floate vpon the wings
 of silence, through the empty vaulted night,
 at every fall smoothinge the raven downe
 of darknes till ~~he~~ smil'd! I have oft heard
 my mother Circe with the Sirens three, 240
 amidst the flowrie-kyrtled 'Naiades,'
 cullinge their potent herbs and balefull druggs,
 whoe, ~~when~~ they sung, would take the prison'd soule,
 and lap it in Elisium: Scilla wept,
 and chid her barking waves into attention, 245
 and fell Charibdis murmured soft applause:
 yet they in pleasinge slumber lulld the sence,
 and in sweete madnes rob'd it of it selfe;
 but such a sacred and homeselt delight,
 such sober certentie of wakinge blis, 250
 I never heard till now: I'll speake to her
 and she shalbe my Queene. Haile forreigne wonder!
 whome certaine these rough shades did never breede,
 vnlesse the goddess, that in rurall shrine
 dwelst beere with Pan or Silvan, by blest song 255
 forbiddinge every bleake vnkindly fogg
 to touch the ~~prosperinge~~ growth of this tall wood.
- I.A. Nay gentle Shepheard, ill is lost that praise
 that is addrest to vnattendinge cares:
 not any boast of skill, but extreame shifte 260
 how to regayne my severd companye,
 compeld me to awake the curteous Eccho
 to give me answer from her mossy couch.
- Co. What chaunce, good Lady, hath bereft you thus?
 I.A. dym darknesse, and this leavye laborinth. 265
 Co. could that deuide you from neere vs heringe guydes?
 I.A. they left me weary on a grassie terse,
 Co. by falsehood, or discurtisie, or why?
 I.A. to seeke in the valley some coole freindly springe.
 Co. and leste your fayer side all vnguarded, Ladye? 270
 I.A. they were but twaine, and purpos'd quick returne.
 Co. perhaps forestallinge night prevented them.
 I.A. how easie my misfortune is to hit!

v. 239. *So*. So the Camb. MS. and ed. 1637.v. 241. *Niades* in the MS.v. 243. *When*. In the other copies *as*.v. 257. *prosperinge*. So the Camb. MS.

- Co. imports their losse, besides the present neede ?
 LA. noe lesse then if I should my brothers lose. 275
 Co. were they of manly prime, or youthfull bloome ?
 LA. as smoothe as Hebe's their vnrazor'd lipps:
 Co. Two such I sawe, what tyme the labour'd oxe
 in his loose traces from the furrowe came,
 and the swink't hedger at his supper fate, 280
 I sawe em vnder a greene mantlinge vyne
 that crawles alonge the side of yon smale hill,
 pluckinge ripe clustring from the tender shoots ;
 their porte was more than humane as they stood,
 I tooke it for a faerie vision 285
 of some gaye creatures of the Element,
 that in the 'colours' of the raynebow live,
 and play i'th plighted clouds ; I was awe-strooke
 and as I past I worship't : if those you seeke,
 it were a Journey like the path to heav'n, 290
 to helpe you find them ; LA. gentle villager,
 what readiest waye would bringe me to that place ?
 Co. due west it rises from this shrubbie pointe.
 LA. to find out that, good Shepheard, I suppose,
 in such a scant allowance of starr light, 295
 would overtake the best land pilots arte,
 without the sure guesse of well practis'd feete ;
 Co. I knowe each lane, and every alley greene,
 dingle, or bushie dell, of this wide wood,
 and everie boskie bourne from side to side, 300
 my daylie walks and antient neighbourhood ;
 and if your straye attendance, be yet lodg'd
 or shroud within these lymitts, I shall know
 ere morrowe wake, or the lowe 'roosted' larks
 from her thatcht palat rowse, if otherwise 305
 I can conduct you, Ladie, to a lowe,
 but loyall cottage, where you may be safe
 till furder quest ; LA. Shepheard, I take thy word,
 and trust thy honest offer'd curtesie,
 which ofte is sooner found in lowly sheds 310
 with smoakie rafters, then in tap'strie halls,
 and courts of princes, where it first was nam'd,
 and yet is most pretended ; in a place
 lesse warrented then this, or lesse secure
 I cannot be, that I should feare to change it. 315
 Eye 'me,' blest providence, and square my tryall
 to my proportion'd streingth ; Shepheard, leade on.

v. 284. So this line is pointed in the manuscript. Compare note on Com. v. 297.

v. 287. *cooleneis* in the manuscript.

v. 299. *wide*. So the Camb. MS.

v. 304. *rooster* in the manuscript.

v. 316. *my* in the manuscript.

The two brothers.

- EL. B. Vnmuffle yee fainte starrs, and thou, faire moone,
 that wonst to love the travellers benizon,
 stoope thy pale visadge through an amber cloude, 320
 and disinherit Chaos, that raignes heere
 in double night of darknes and of shades:
 or, if your influence be quite damm'd vp
 with black vsurpinge mists, some gentle tapet,
 though a rushe candle, from the wicker hole 325
 of some clay habitacon, visite vs
 with thy long leuell'd rule of streaming light,
 and thou shalt be our starr of Arcady,
 or Tirian Cynosure: 330. or, if our eyes
 be barr'd that happines, might we but heare 330
 the folded flocks pen'd in their watled cotes,
 or found of pastorall reede with oaten stopps,
 or whistle from the lodge, or village cock
 count the night watches to his featherie dames,
 t'would be some solace yet, some little cheeringe 335
 in this lone dungeon of innumeros bows.
 but, O that haples virgin! our lost sister,
 where may she wander nowe? whither betake her
 from the chill dewe, amongst rude hurrs and thistles?
 perhaps some could banke is her boulder nowe, 340
 or gainst the rugged barke of some broad Elme
 leanes her vnpillow'd head, fraught with sad feares,
 or els in wild amazement and affright,
soe fares as did forsaken Proserpine,
when the bigg roppling flakes of pitchie clouds 345
and darknes wound her in: EL. 330, peace, brother, peace.
 I doe not thinke my sister soe to seeke,
 or soe vnprincip'l'd in vertues booke,
 and the sweete peace that goodness bosoms ever,
 as that the single want of light and noise 350
 (not beinge in danger, as I hope she is not)
 could stirr the constant mood of her calme thoughts,
 and put them into misbecominge plight.
 vertue could see to doe what vertue would
 by her owne radiant light, though sun and moone 355
 were in the flatt sea sunke, and wisdoms selfe
 oft seeks to sweete retired solitude,
 where, with her best nurse, contemplacon,
 she plumes her feathers, and letts grow her wings,
 that in the various bustle of resorte 360
 were all to ruffl'd, and sometymes impayr'd.

v. 336. In the Camb. MS. *sad* dungeon. In the printed copies *close* dungeon.
 v. 343, to 347. This passage agrees with the Camb. MS.

v. 351. In the other copies *trust*.

he, that has light within his owne cleere brest,
 may sit i'th' center, and enjoye bright daye :
 but he, that hides a dark soule and fowle thoughts,
walks in black vapours, though the moon tyde brand 365
blaze in the summer solstice. 2 BRO. tis most true,
 that musinge meditacon most affects
 the pensive secrecie of desert cell,
 farr from the cheerefull haunte of men or heards,
 and sitts as safe as in a senate house. 370
 for whoe would robb an hermitt of his weeds,
 his few bookes, or his beads, or maple dishe,
 or doe his graye haiers any violence ?
 but bewtie, like the fayre hesperian tree
 laden with bloominge gould, had need the guard 375
 of dragon watch with vninchaunted eye,
 to save her blossoms, and defend her fruite
 from the rashe hand of bold Incontinence.
 you may aswell spreade out the 'unfunn'd' heapes
 of misers 'treasure' by an outlawes den, 380
 and tell me it is safe, as bid me hope
 dainger will winke at opportunitie,
 and *she* a single helpes mayden passe
 vninjur'd in this wide surrounding wast.
 of night, or lonelinesse, it reckes me not ; 385
 I feare the dread events that dog them both,
 lest some ill greetinge touch attempt the person
 of our vnowned sifter. EL. BRO. I doe not, brother,
 inferr, as if I thought my sisters state
 secure, without all doubt or *question*, no ; 390
I could be willing, though now i'th darke, to trie
a tough encounter with the shaggiest ruffian
that lurks by hedge or lane of this dead circuit,
to have her by my side, though I were suer
she might be free from perill where she is, 395
but, where an equal poise of hope and feare
 does arbitrate th' event, my nature is
 that I encline to hope, rather then feare,
 and gladly banish squint suspition.
 my sifter is not foe defencelesse left 400
 as you immagine, *brother* ; she has a hidden strength,
 which you remember not. 2 BRO. what hidden strength ?

v. 365. This passage agrees with the Camb MS.

v. 369. or. So the Camb. MS. according to doctor Newton.

v. 379. *unfun'd* in the manuscript.

v. 380. *treasures* in the MS.

v. 382. *at*. In the other copies *on*.

v. 383. *sbe*. In the other copies *let*.

v. 384. *wide*. See note on v. 403. Camb. MS.

v. 390, to v. 396. *question, no ; &c. &c.* So the Camb. MS.

v. 401. *brother*. So the Camb. MS.

- vnles the strength of heav'n, if you meane that ?
 EL. B. I meane that too : but yet a hidden strength,
 which, if heav'n gave it, may be tearm'd her owne ; 405
 tis Chastitie, my brother, Chastitie :
 she, that has that, is clad in compleate steele,
 and, like a quiver'd nimphe with arrowes keene,
 may trace huge forrests and vnharbour'd heaths,
 infamous hills and sandie perrilous wildes, 410
 where, through the sacred rays of Chastitie,
 noe salvage, feirce bandite, or mountaneere,
 will dare to foile her virgin puritie :
 yea *even*, where very defolacon dwells
 by grots and caverns shag'd with horrid shades, 415
 and yawninge dens, *where glaringe monsters house*,
 she may pass on with vnblenst majestie,
 be it not done in pride, or in presumption.
naye more, noe evill thinge that walks by night,
 in fogg, or fire, by lake, or moorish fen, 420
 blew meager hag, or stubborne vnlayed ghost
 that breaks his magick chaines at Curfew tyme,
 noe goblinge, or swart fayrie of the mine,
has hurtefull power ore true virginie.
 doe *you* beleeve me yet, or shall I call 425
 antiquitie from the ould schooles of Greece
 to testifie the armes of Chastitie ?
 hence had the huntress Dian her dread bow,
 faire silver 'shafted' Queene, for ever chaste,
 wherewith she tam'd the brinded lyoneffe 430
 and spotted mountaine pard, but sett at nought
 the frivolous bolt of Cupid ; Gods and men
 fear'd her sterne frowne, and she was Queene o'th' woods.
 what was that snakie-headed Gorgon sheild,
 the wise Minerva wore, vnconquer'd virgin, 435
 werewith she freez'd her foes to congealed stone,
 but rigid looks of chaste awsteritie,
 and noble grace that dasht brute violence
 with suddenn adoracon and blanke awe ?
 foe deere to heav'n is faintly Chastitie, 440

v. 412. In the manuscript a comma is placed both after *salvage* and *feirce*. I would retain the former, and so apply *feirce* to *bandits*. Compare Pope, ESSAY ON MAN, Ep. iv. v. 41.

No Bandit fierce, no Tyrant mad with pride.

v. 414. *even*. So the Camb. MS.

v. 416. This remarkable line is peculiar to this manuscript.

v. 419. *naye more*, peculiar to this manuscript.

v. 424. In the other copies *bat*.

v. 425. In the other copies *ye*.

v. 429. *fafter* in the MS.

v. 435. In the other copies *that*. In Mr. Warton's second edition *that*, in the preceding line, is *the* ; which reading is Dr. Dalton's.

- that when a fowle is found sincerely for
 a thousand liveried Angells lackey her,
 drivinge farr off each thing of sin and guilt;
 and, in cleer dreame and solemne vision,
 tell her of things that noe grosse eare can heare, 445
 till oft converse with heavenly habitants
begins to cast a beam on th' outward shape,
 the vnpolluted temple of the mynde,
 and turnes it by degrees to the soules essence,
 till all be made immortall: but when lust, 450
 by vnchast lookes, loose gesturs, and foule talke,
 and most by lewde *lascivious* act of sin,
 letts in defilement to the inward partes,
 the soule growes clotted by contagion,
 imbodys, and imbruts, till she quite lose 455
 the divine propertie of her first beeing.
 such are those thick and gloomie shadowes dampe,
 oft seene in charnell vaults and sepulchers
hoveringe, and sittinge by a new made grave,
 as loath to leave the bodye that it loved, 460
 and linckt it selfe by carnall sensualitie
 to a degenerate and degraded state.
- 2 BRO. How charming is divine philosophie!
 not harsh and crabbed, as dull fooles suppose,
 but muscull as is Appolloes lute, 465
 and [a] perpetuall feast of Nectard sweets,
 where noe crude surfeit raignes; EL. B. list, list, I heare
 some farr off hollowe breake the sleapt ayre.
- 2 BRO. me thought soe too; what should it be? EL. B. for certaine
 either some one like vs night-founder'd heere, 470
 or els some neyghbour woodman, or, at worst,
 some rovinge robber callinge to his fellowes.
- 2 BRO. heav'n keepe my sifter: agen, agen, and neere!
 best drawe, and stand vpon our guard, EL. B. He hallowe;
 if he be freindly, he comes well; if not 475
 defence is a good cause, and heav'n be for us.

he hallowes *and is answered*, the guardian dæmon
comes in, habited like a shepherd,

- EL. B. That hallowe I should knowe, what are you? speake,
 come not too neere, you fall on Ixon stakes els.
 DÆ. What voice is that? my young Lord? speake agen,
 2 BRO. O brother, tis my fathers shepherd, sure. 480
 EL. B. Thirfis? whose artfull streynes have oft delayed

v. 447. In the printed copies *begin*.

v. 452. This line differs both from the editions and the Camb. MS.

v. 459. *hovering*. So the Camb. MS. and ed. 1637.

- the huddling brooke to heere his madrigall,
 and sweetned every muske rose of the dale!
 how camst [thou] heere, good *shepherd*? hath any ram
 slipt from the fould, or young kyd lost his dam, 485
 or straglinge weather the pent flock forsooke?
 how couldst thou finde this darke sequesterd nooke?
- DE. O my lov'd masters heire, and his next Joye,
 I came not here on such a triviall toye
 as a strayed Ewe, or to pursue the stealth 490
 of pilferinge wolke; not all the fleecie wealth
 that doth enrich these downes, is worth a thought
 to this my errand; and the care it brought,
 but, O my virgin Lady! where is she?
 how chauce she is not in your companie? 495
- EL. B. To tell thee sadly, *Shepherd*, without blame,
 or our neglect, wee lost her as we came.
- DE. Ay me unhappie! then my feares are true.
- EL. B. What feares, good *Thirsis*? priethee briefly shewe.
- DE. Ile tell you, tis not wayne or fabulous, 500
 (though foe esteem'd by shallowe ignorance)
 what the sage poets, taught by th' heav'nly muse,
 storied of old in high immortal verse,
 of dire Chimeras and enchanted Isles,
 and rifted rocks whose entrance leads to hell; 505
 for such there be, but vnbeleife is blinde.
- Within the navill of this hidious wood,
 immured in cipress shades a forcerer dwells,
 of Bacchus and of Circe borne, greate *Cocus*,
 deepe skild in all his mothers witcheries; 510
 and heere to everie thinstie wanderer
 by slye enticement gives his banefull cup,
 with many murmurs mixt, whose pleasing poyson
 the visage quite transformes of him that drinks,
 and the inglorious likeness of a beast 515
 fixes instead, unmoulding reasons mintage
 charactred in the face: This have I learnt
 tendinge my flocks hard by i'th hillie crofts,
 that browe this bottom glauke, whence night by night
 he and his monstrous rout are heard to howle, 520
 like stabled wolves, or tigers at their prey,
 doeing abhorred rites to *Heccate*
 in their obscured haunts of inmost bowers.
 yet have they many baits, and guylefull spells,
 to invegle and invite the vnwarie sence 525
 of them that passe vnweetinge by the waye.
 this evening late, by then the chewing flocks

v. 484. *shepherd*. So the Camb. MS.

v. 500. *you*. So the Camb. MS. and ed. 1637.

had tane their supper on the favorie herbe
 of knot graffe dew-besprent, and were in fold,
 I fate me downe to watch upon a banke 530
 with Ivie cannopied, and interwove
 with flauntinge hony fucle, and began,
 wrapt in a pleasinge fitt of melancholy,
 to meditate my rurall minstrellie,
 till fancie had her fill: but, ere a close, 535
 the wonted roare was vp amidst the woods,
 and filld the aire with barbarous dissonance;
 at which I ceast, and listened them a while,
 till an vnusuall stop of suddaine silence
 gave respite to the *drowfie frighted* steeds, 540
 that drawe the litter of close-curtain'd sleepe;
 at last a *sweete* and solemne breathinge sound,
 rose like *the softe steame* of distill'd perfumes,
 and stole vpon the aire, that even Silence
 was tooke ere she was ware, and wisht she might 545
 denye her nature, and be never more,
 still to be soe displac't. I was all care,
 and took in streines that might create a fowle
 vnder the ribbs of death: but O! ere long
 'too' well I *might* perceiue it was the voice
 of my most honor'd lady, your deere sister.
 amaz'd I stood, harrow'd with greife and feare.
 and, O poor haples nightingale, thought I,
 how sweete thou singst, how neere the deadly snare!
 then downe the lawnes I ran with headlonge haft, 555
 through paths and turnings often trod by daye,
 till guyd by myne eare I found the place,
 where that damn'd wizard, hid in flye disguise,
 (for soe by certaine signes I 'knewe') had met
 alreadie, ere my best speede could prevent, 560
 the aideles innocent ladie his wisht prey;
 whoe gently askt if he had seene such two,
 supposinge him some neighbour villager.
 longer I durst not stay, but soone I guest
 yee were the two she meant; with that I sprung 565
 into swift flight, till I had found you heere,

v. 540. See Note on *Comus*, v. 553.

v. 543. So the Camb. MS. according to Dr. Newton's collation, which perhaps Gray had noticed, for, in his *PROCEDES OF POESY*, he calls the Æolian lyre Parent of *sweet and solemne-breathing* airs.

v. 544. The remarkable variations in this and the preceeding line present this charming passage, I think, with as strong effect as the other copies.

In the Cambridge manuscript, according to doctor Newton's collation, it is Rose like a steam of *slow* distill'd perfumes.

In the printed copies "*rich* distill'd."

v. 550. *two* in the MS. and *might*, as in the Camb. MS.

v. 559. *knows* in the MS.

but furder know I not ; 2 BRO. O night and shades,
 how are *you* joyn'd with hell in triple knott,
 against the vnarmed weaknes of one virgin,
 alone, and helpeles ! Is this the confidence ⁵⁷⁰
 you gave me, brother ? EL. BRO. yes, and keepe it still,
 leane on it falsly ; not a period
 shalbe vnfaid for me ; against the threats
 of malice, or of forcerie, or that powre
 which erringe men call chaunce, this I hould firme, 575
 virtue may be assail'd, but never hurte,
 surpriz'd by vniust force, but not enthrall'd ;
 yea even that which mischiefe meant most harme,
 shall in the happie triall prove most glorie ;
 but evill on it selfe shall back recoyle, 580
 and mixe noe more with goodnesse, when at last
 gather'd like scum, and settl'd to it selfe,
 it shalbe in eternall restles change
 selfesed, and selfeconsum[e]d ; if this fayle,
 the pillard firmament is rottennesse, 585
 and earth's base built on stubble : but come, lets on :
 against the opposinge will and arme of heav'n
 may never this just sword be lifted vp ;
 but for that damn'd magitian, let him be girt
 with all the grisley legions that troope 590
 vnder the sooty flagg of Acheron,
 Harpies and Hidraes, or all the monstrous *buggs*
 twixt Africa and Inde, I'le finde him out,
 and force him to restore his purchase back,
 or drag him by the curles, *and cleave his scalpe* 595
downe to the hipps, DEM. Alas ! good ventrous youth,
 I love 'thy' courage yet, and bold emprise,
 but heere thy sword can do thee little steed ;
 farr other armes, and other weopons must
 be those that quell the might of hellish charmes : 600
 he with his bare wand can vnthred thy joynts,
 and crumble all thy sinews. EL. B. why, prethee, Shepheard,
 how durst thou then [thyself] approach soe neere,
 as to make this relacon ? DEM. Care, and vtmost shifts
 how to secure the lady from surprisall, 605
 brought to my mynd a certaine shepheard lad,
 of smale regard to see to, yet well skill'd
 in every verteus plant and healinge herbe,
 that spreades her verdant leafe to the morninge ray :
 he lov'd me well, and oft would begg me singe, 610
 which when I did, he on the tender grasse

v. 568. *you*. In the other copies *ye*.

v. 592. *buggs*. So the Camb MS.

v. 595, 6. So the Camb. MS. and ed. 1637.

v. 597. *the* in the MS.

would sit, and hearken even to extasie,
 and in requitall 'ope' his letherne scrip,
 and shew me simples of a thousand names,
 tellinge their strange and vigorous faculties : 615
 amongst the rest a smale vnfighly roote,
 but of diuine effect, he cull'd me out ;
 the leafe was darkish, and had prickles on it,
 he call'd it Hemony, and gave it me,
 and bad me keepe it as of soveraigne vse 620
 gainst all enchauntments, mildew blast, or dampe,
 or gattlie furies apparition.
 I purst it vp, but little reckoning made,
 till now that this extremitie compell'd :
 but now I finde it true ; for by this meanes 625
 I knew the fowle Enchaunter though disguis'd,
 entered the very lymetwiggs of his spells,
 and yet came off ; if you have this about you,
 (as I will give you when wee goe) you may
 boldly assaulte the Negromancer's hall ; 630
 where if he be, with dauntlesse hardy-hood,
 and brandisht blade, rushe on him, breake his glasse,
 and shed the lussious liquor on the ground,
 but 'seife' his wand ; though he and his curst crew
 fierce sign of battaile make, and menace high, 635
 or like the sonns of Vulcan vomitt smoake,
 yet will they soone retire, if he but shrinke.
 E. L. B. Thirsis, lead on apace, I followe thee,
 and some good Angell beare a shield before vs.

The Sceane changes to a stately pallace set out
 with all manner of delitiousefness, tables spred with
 all dainties. Comus appears with his rabble, and
 the Lady set in an inchaunted chayre, to whome
 he offers his glasse, which she puts by, and goes
 about to rise.

Co. Nay, ladye, sit ; if I but wave this wand, 640
 your nerves are all chain'd vp in 'alabaster,'
 and you a statue, or, as daphne was,
 roote bound, that fled Apollo. L. A. foole, doe not boast,

v. 613. *open* in the MS.

v. 618. The six following lines in the other copies are not in this MS.

v. 621. So this line is pointed in the MS. See Note on Com. v. 640.

v. 634. *cease* in the MS.

v. 638. *I*. So the Camb. MS.

v. 639. Neither in the following STAGE-DIRECTION, nor in that of the Camb. MS. is *Soft Music*. See p. 95.

v. 641. *alabaster* in the MS.

- thou canst not touch the freedome of my mynde
with all thy charmes, although this corporall rind 645
thou hast immanacl'd, while heav'n sees good.
- Co. Whye are you vext, Ladie? why doe you frowne?
heere dwell noe frownes, nor anger; from these gates
sorrowe flies farr: see, heere be all the pleasures,
that fancie can begett on youthfull thoughts, 650
when the fresh blood grows lively, and returnes
briske as the Aprill budds in primrose season.
and first, behold this cordiall Julep heere,
that flames and daunces in his christall bounds,
with spiritts of baulme and fragrant sirrops mixt; 655
Not that Nepenthes, which the wife of Thone
in Egipt gave to Jove-borne Hellena,
is of such power to stirre vp Joye as this,
to life soe friendly, or soe coole 'to' thirst;
poore ladie, thou hast neede of some refreshinge, 660
that hast been tired aldaye without repast,
a timely rest hast wanted. heere, sayre Virgin,
this will restore all soone; L.A. t'will not, false traytor,
twill not restore the trueth and honestie,
that thou hast banisht from thy tounge with lies. 665
was this the Cottage, and the safe aboade
thou toldst me of? what grim aspects are these?
these ougly headed Monsters? Mercie guard me!
hence with thy brewd enchauntments, fowle deceaver!
were it a drafte for Juno when she banquetts, 670
I would not taste thy treasonous offer; none
but such as are good men can give good things,
and that which is not good, is not delicious
to a well-govern'd and wise appetite;
- Co. O foolishnes of men! that lend their cares 675
to those budge doctors of the Stoick furr,
and fetch their precepts from the Cinick tub,
praising the leane and 'fallow' Abstinence.

v. 659. *too* in the MS.

v. 660, 661. See v. 678, 9. in the Camb. MS.

v. 669. The four lines, which follow this in the other copies, are not in this MS.

v. 678. *fballow* in the MS. The same corrupt reading accidentally occurs in a modern duodecimo edition of Milton's Poetical Works, which I have seen.

The genuine reading presents the reader with a picture, which perhaps he will prefer to the more elaborate description of Abstinence by Chaucer, *ROM. OF THE ROSE*, v. 7389.

Of faire shape I devised her The,
But pale of face sometime was she,
That false traitourisse untrew
Was like that salowe horse of hewe,
That in the' Apocalyps is shewed,
That signifieth the folke bestrewed,
That ben all full of trecherie,

- Wherefore did nature power her bounties forth,
 with such a full and vnwithdrawinge hand, 680
 coveringe the earth with odours, fruits, and flocks,
 throngeing the seas with spawne innumerable,
 but all to please and sate the curious tast?
 and set to worke millions of spinninge wormes,
 that in their greene shoppes weave the "smoothe" haire filke,
 to deck her tomes; and, that noe corner might
 be vacant of her plentie, in her owne loynes
 she hutch't th' all worshipt ore and pretious gems,
 to store her children with: if all the world
 should in a pet of temperance feede on pulse, 690
 drinke the cleere streame, and noethinge weare but freize,
 th' allgiver would be vnthank't, would be vnprais'd,
 not halfe his riches knowne, and yet despis'd;
 and wee should serue him as a grudgeinge Master,
 as a penurious niggard of his wealth; 695
 and live like nature's bastards, not her sons,
 whoe would be quite furcharg'd with her owne waite,
 and strangl'd with her wast fertillite;
 th' earth cumberd, and the wing'd ayre dark'd with plumes,
 the heards would overmultitude their Lords, 700
 the sea orefraught would swell, and th' vnought diamonds
 would foe enblaze *with flares*, that they belowe
 would growe enur'd to light, and come at last
 to gafe vpon the sunn with shames browes.
 I. A. I had not thought to haue vnlockt my lipps 705
 in this vnhalloved ayre, but that this Jugler
 would thinke to charme my Iudgement, as my eyes,
 obtrudinge false rules prank't in reasons garbe.
 I hate when vice-can bould her arguments,
 and vertue has no tongue to check her pride. 710
 Impostor, doe not charge most innocent nature,
 as if she would her children should be riotous
 with her abundance; she, good "catereffe,"

And pale, thorough hypocrisie;
 For on that horse no colour is,
 But onely dedde and pille iwis,
 Of soche a colour enlangoured
 Was Abstinence iwis coloured,
 Of her estate she her repented,
 Right as her visage represented.

v. 685. *smoothe* in the MS.

v. 702. The transcriber's eye here perhaps hastily passed from *enblaze*, to *with flares*, which, in the printed copies, the succeeding line presents. See Com. v. 733. 734.

v. 704. The next nineteen lines in the printed copies, viz. from v. 736. to v. 756. are not in this manuscript.

v. 707. *mine* in the other copies.

v. 713. *catereffe* in the MS.

means her provision only to the good,
 that live accordinge to her sober lawes,
 and holy dictate of spare temperance ; 715
 If every Just man, that now pyques with want,
 had but a moderate and becomminge share
 of that which leudly pamper'd Luxurie
 now heaps vpon some fewe with vast excess, 720
 natures full *blissings* would be well dispast
 in vsuperfluous even proportion,
 and shee noe whit eacomberd with her store ;
 and then the giver would be better thank't,
 his praise due payed ; for swinish gluttonie 725
 ne'er looks to heav'n amidst his gorgeous *feasts*,
 but with besotted base ingratitude
 crams, and blasphemes his feeder. Go. Come, noe more,
 this is meere morrall babble, and direct
 against the Canon lawes of our foundacon ; 730
 I must not suffer this ; yet tis but the lees
 and *settling* of a melancholy bloud :
 But this will cure all streite ; one sip of this
 will bath the droopinge spiritts in delight,
 beyond the blisse of dreames. be wise, and tast. 735

The brothers rushe in with swords drawne, wrest his
 glasse of *liquor* out of his hand, and breake it
 against the ground ; his rowte make signe of re-
 sistance, but are all driven in, the Demon *is to*
come in with the brothers.

DE. What, have yee let the false Inchaunter scape ?
 O yee mistooke, yee should have snatcht his wand,
 and bound him fast ; without his rod reverst,
 and backward mutters of diserveringe power, 740
 wee cannot free the Lady that sits heere
 in stonie fetters fixt, and motionlesse :
 Yet staye ; be not disturb'd, nowe I bethinke me
 some other meanes I have *that* may be vsed,
 which once of Millebæus old I-learnt,
 the sootheft shepheard that ere pip't on playnes. 745

v. 721. *blissings*, in the other copies.

v. 726. *feast*, in the other copies. *Gorgeous feasts*, is a combination, how-
 ever, in PAR. REGAINED, B. IV. 114.

Their sumptuous gluttonies and *gorgeous feasts*.

v. 728. The following lines in the printed copies, viz. from v. 779. to v. 806.
 are not in this manuscript. So the Camb. MS.

v. 732. *settling* in the other copies.

v. 736. *you* in the other copies.

v. 743. *which* in the other copies.

There is a gentle Nimphe not farr from hence,
 that with moist curbeswayes the 'smoothe' Seaverne streame,
 Sabrina is her name, a virgin pure;
 whilome she was the daughter of Locrine,
 whose had the scepter from his father Brute. 750
 She, guiltles damsel, flyinge the mad pursuite
 of her enraged stepdame, Gwendolen,
 commended her faire innocence to the floud,
 that stayed her flight with his crosse floweing course,
 the water nimphs, that in the bottom played, 755
 held vp their 'pearled' wrists, and tooke her in,
 bearinge her straite to aged Nereus hall,
 whose, piteous of her woes, rear'd her lank head
 and gave her to his daughters to imbath
 in nectar'd lavers, strewd with Asphodill, 760
 and through the portch and inlet of each fence
 dropt in a[m]brofiall oyles, till she reviv'd,
 and vnderwent a quick immortall change,
 made goddess of the River; still she retaines
 her maiden gentleness, and ofte at Eve 765
 visitts the heards alonge the twilight meadowes,
 helpinge all vrchin blasts, and ill luck signes
 that the shrewd medling Ealse delights to make,
 for which the shepheards at their festivalls
 carroll her goodnes loud in rustick layes, 770
 and throwe sweet garland wreaths into her streame
 of pancies, pinks, and gaudy daffadils.
 and, as the owld swayne said, she can vnlock
 the claspinge charme, and thawe the numminge spell,
 if she be right invok'd in warbled songe; 775
 for maydenhood she loves, and wilbe swifte
 to ayde a Virgin, such as was herselfe,
 (in hard besetting neede;) this will I trie,
 and add the power of some adjuringe verse.

SONGE

Sabrina faire, 780
 Listen where thou art sittinge
 vnder the glasse, coole, translucent wave,
 in twisted braides of lillies knitting
 the loose traine of thy Amber-droppinge haire;
 Listen for deere honors sake, 785
 Goddess of the silver lake,
 Listen and save.

v. 747. *smoothe* in the MS.

v. 750. *That* in the other copies.

v. 756. *pearled* in the MS.

v. 768. The verse, which follows this in the other copies, is not in this MS.

The verse to singe or not.

	Liften and appear to vs, in name of greate Oceanus, by th' earth-shaking Neptune's mace, and Tethis grave majestick pace,	790
EL. B.	by hoarie Nereus wrinckled looke, and the Carpathian wizards hooke,	
2 BRO.	by scalie Tritons windinge shell, and ould sooth-faying Glaucus spell,	795
EL. B.	by Lewcotheas lovely hands, and her sonne that rules the strands,	
2 BRO.	by Thetis tinsel-slipper'd feete, and the Songs of Sirens sweete,	
EL. B.	by dead Parthenopes deare tombe, and fayer Ligeas golden combe, wherewith she fitts on diamond rocks, sleekeinge her soft allueringe locks,	800
DE.	By all the Nymphes of nighty daunce, vpon thy <i>streames</i> with wilie glaunce, rise, rise, and heave thy rosie head, from thy corall paven bed, and bridle in thy headlonge wave, till thou our summons answered have.	805
	Liften and save.	810

Sabrina rises, attended by the water nimphes, and
singes.

	By the rushie fringed banke, where growes the willow, and the osier danke, my slydinge charriott stayes, thick sett with Agate, and the <i>Azur'd</i> sheene of Turkis blew, and Emerald greene, that in the channell strayes; whilst from 'off' the waters fleete, thus I <i>rest</i> my printles feete ore the cousslips head,	815
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v. 788. The direction prefixed to this passage in the Cambridge manuscript, is "*To be said.*"

v. 792. The invocations given to the Brothers in this manuscript, are uttered by the Spirit only, in the other copies.

v. 804. *that nightly dance* in the other copies.

v. 805. *stream* in the other copies.

v. 814. *azurn* in the other copies.

v. 817. *of* in the MS.

v. 818. *set* in the other copies.

v. 819. *velvet* is not in this line.

- that bends not as I tread ; 820
gentle swayne, at thy request
I am heere.
- DE. Goddes decree,
Wee ympleore thy powerfull hand
to vndoe the charmed band 825
of true virgin heere distrest,
through the force, and through the wile,
of vnblest *inchanters* vile.
- SAB. Shepheard, tis my office best
to helpe enfnared chastitie : 830
brightest Lady, looke on me ;
thus I sprinckle on *this* brest
drops that from my fountayne pure
I have kept of pretious cure,
thrice vpon thy fingers tip, 835
thrice vpon thy rubied lip :
next this marble venom'd seate,
smear'd with gums of gluttenous heate,
I touch with chaste palmes moist and cold :—
now the spell hath lost his hold ; 840
and I must hast ere morning howre
to waite in Amphitrites bower.

Sabrina descends, and the lady rises out of her seate.

- DE. Virgin, daughter of Loecine,
Sprung of owld Anchises line,
may thy brimmed waves for this
their full tribute never misse
from a thousand pettie rills,
that tumble downe the snowie hills :
Summer drouth, or singed aire
never scotch thy tresses fayer, 850
nor wett Octobers torrent floud
thy molten Christall fill with mud ;
may thy billowes rowle ashoare
the beryll, and the goulden Oare ;
may thy loftie head be crownd 855
with many a towre and terrace round,
and heere and there thy banks vpon
with groves of mirhe and Cynamon.
- Songe ends.*

v. 828. *inchanter* in the other copies.

v. 832. *thy* in the other copies.

v. 858. *Songe ends.* The same direction is in the Cambridge manuscript, according to doctor Newton's collation.

- EL. B. Come, *Sister*, while ~~day~~ lends vs grace,
 let vs fly this cursed place,
 least the Sorcerer vs intice
 with some other new device.
 not a waft, or seedles foind,
 till wee come to ~~holer~~ ground;
 Dc. I shalbe your faithfull guide
 through this gloomie Covert wide,
 and not many furlongs thence
 is your fathers residence,
 where this night are met in state
 many a freind to gratulate
 his wisht prefence, and beside
 all the swaynes that ~~neere~~ abide,
 with Jiggs and rurall daunce resorte;
 wee shall catch them at ~~this~~ sports,
 and our foddeline cominge there
 will double all their mirth and cheere;
 Ec. B. come let vs hast, the stars ~~are~~ high,
 but night fitts Monarch yet in the mid skye.

The Sceane changes, then is presented Ludlow towne,
 and the Presidents Castle; then come in Countrie
 daunces and the like &c towards the end of these
 sports the demon with the 2 brothers and the ladye
 came in.

the spirit sings.

Back, shepheards, back, enough your playe,
 till next sunshine holy daye;
 heere be without duck or nod
 other trippings to be trod
 of lighter toes, and such court guise
 as Mercurie did first devise,
 with the mincinge driades,
 on the lawnes, and on the lees.

2 Songe presents them to their father and mother.

Noble Lord, and Lady bright,
 I have brought ye new delight,

v. 859. It is *Lady*, in the other copies. The Spirit again is the sole speaker
 of this and the nineteen following lines in the other copies.

v. 872. *neere*. So the Camb. MS.

v. 874. In the other copies *their*.

v. 877. *are*. So the Camb. MS.

v. 887. The title to this Song, in the Cambridge MS. according to doctor

heere behould foe goodly growne
 three fayer branches of your owne ; 890
 Heav'n hath timely tri'd their youth,
 their faith, their patience, and their truth,
 and sent them here through hard assaies
 with a crowne of deathlesse praise,
 to triumphe in victorious daunce 895
 ore sensuall folly and Intemperaunce.

*They daunce, the daunces all ended, the Daemon sings
or fays.*

Now my taske is smoothly done,
 I can flye, or I can run
 quickly to the *earth's greene* end,
 where the bow'd welkin slow doeth bend, 900
 and from thence can soare as soone
 to the corners of the Moone.
 Mortalls, that would follow me,
 love vertue; she alone is free:
 she can teach *you* how to clyme 905
 higher then the sphearie chime:
 or, if vertue feeble were,
 Heven it selfe would stoope to her.

Newton's collation, is only "2 Songe."

v. 897. The Epilogue, in this manuscript, has not the thirty-six preceding lines, which are in the printed copies. Twenty of them, however, as we have seen, open the drama. Like the Cambridge manuscript, this manuscript does not exhibit what, in the printed copies, relates to Adonis, and to Cupid and Psyche.

v. 899. In the other copies, *green earth's*. The reader may here compare PARAD. LOST, B. viii. 630.

——— the parting Sun
 Beyond the *Earth's green* Cape and verdant Isles
 Hesperian sets.

v. 905. In the printed copies, *ye*. The same variation should have been noted above, at v. 63. "I will tell *you* now."

It should also have been remarked in the Notes on v. 58, 190, and 229, that "*which*," and "*my*," and "*hence*," agree with the Cambridge manuscript, according to doctor Newton's collation.

In v. 208. of this manuscript *come* is also a various reading.

SOME ACCOUNT OF
EDITIONS OF COMUS;
EITHER SEPARATELY, OR WITH
MILTON'S OTHER POETICAL WORKS.

I. "A MASKE presented at Ludlow Castle, 1634, on Michaelmasse night, before the Right Honorable, John Earle of Bridgewater, Vicount Brackly, Lord Præsident of Wales, and one of his Majestie's most honorable Privie Counsell. etc. London, Printed for Hvmphrey Robinson at the signe of the three Pidgeons in Pauls church-yard, 1637." See *Parti*. pp. 1, 5. Lawes's edition, consisting of thirty pages, in quarto. The names of the principal actors, Lord Brackley, Mr. Thomas Egerton, and the Lady Alice Egerton, appear at the end of this edition. Lawes, who composed the music, performed the part of the *Attendant Spirit*. It is not now known who the person was that played the part of *Comus*; a character, which required no common talents to present it justly. On the modern stage, the late Mr. *Henderson* is said to have excelled in this character. I am also unable to discover who it was that performed, at the original representation, the part of *Sabrina*.

II. In "POEMS of Mr. JOHN MILTON, Both ENGLISH and LATIN, composed at several times. *Printed by his true copies*. The SONGS were set in musick by Mr. HENRY LAWES, gentleman of the KING's Chappel, and one of his MAJESTIES private musick.

" ——— *Baccare frontem*

" *Cingite, ne vati noceat mala lingua futuro.*

" Virgil, *Eclog.* 7.

" *Printed and published according to order.* London, Printed by Ruth Raworth for Humphrey Moseley, and are to be sold at the signe of the Princes Arms in Pauls Church yard. 1645." Then follows this address from the Stationer to the Reader. "It is not any private respect of gain, gentle reader, for the slightest pamphlet is now adayes more vendible then the works of learnedest men; but it is the love I have to our language that hath made me diligent to collect, and set forth such peeces both in prose and vers, as may renew the wonted honour and esteem of our English tongue: and it's the worth of these both English and Latin Poems, not the flourish of any prefixed encomions that can invite thee to buy them, though these are not without the highest commendations and applause of the learnedst Acade-

"micks, both domestick and forrein: And amongst those of our own country, the unparelled attestation^a of that renowned provost of Eaton, Sir HENRY WOOTTON. I know not thy palat how it relishes such dainties, nor how harmonious thy soul is; perhaps more trivial airs may please thee better. But howsoever thy opinion is spent upon these; that encouragement I have already received from the most ingenious men in their clear and courteous entertainment of Mr. Waller's late choice^b peeces, hath once more made me adventure into the world, presenting it with these ever-green, and not to be blasted Laurels. The Authors more peculiar excellency in these studies, was too well known to conceal his papers, or to keep me from attempting to sollicit them from him. Let the event guide it self which way it will, I shall deserve of the age, by bringing into the light as true a birth, as the Muses have brought forth since our famous SPENCER wrote; whose poems in these English ones are as rarely imitated, as sweetly excelled. Reader, if thou art eagle-cied to censure their worth, I am not fearful to expose them to thy exactest perusal. Thine to command, HUMPH. MOSELEY."

The separate title prefixed to *Comus*, is "A MASK presented at Ludlow-Castle, 1634. Before the Earl of Bridgewater, then President of Wales." No motto. See *Part i.* p. 1.

III. In the same, "Printed for Tho. Dring, etc. in Fleet-street, 1673." In duodecimo. This and the last are the only authentic editions. They were published while Milton was living.

IV. In the same, Printed for Jacob Tonson, 1695. In folio. After *PARADISE LOST*, *PARADISE REGAINED*, and *SAMSON AGONISTES*, with the following title, "POEMS upon several occasions. Composed at several times. By Mr. JOHN MILTON. The third edition. London, Printed for Jacob Tonson, at the Judge's Head near the Inner Temple gate, in Fleet-street, 1695." This is the only folio edition, in which the *SMALLER POEMS* appear.

V. In the same, Printed for Tonson, 1705. In octavo. With the same Title-page as before, even "*The third Edition*," except that Tonson's shop was now "at Gray's-Inn Gate next Gray's-Inn Lane."

VI. In the same, Printed for Tonson, 1707. In octavo. As before.

^a This refers particularly to *Comus*. It is Sir Henry's Letter, which stands in p. 71. of the volume.

^b "POEMS, &c. written by Mr. ED. WALLER of Beckonsfield, Esquire; lately a Member of the Honourable House of Commons. And printed by a copy of his own hand-writing. All the Lyrick Poems in this Booke were set by Mr. HENRY LAWES, Gent. of the Kings Chappell, and one of his Majesties private Musick. Printed and published according to order. London, Printed by J. N. for H. Mofley, at the Princes Armes in Pauls church-yard, 1645." In duodecimo.

VII. In the same, Printed for Tonson, 1713. In duodecimo. Adorned with cuts. This is a neat and a very good edition: It rectifies some remarkable errors in the text, which appear in the preceding handsome, but incorrect, editions of 1705 and 1707. It is entitled "*The fifth Edition, with Additions.*" This edition appeared with another bookseller's name in the *general* Title-page to the volume, viz. "London: Printed, and are to be sold by W. Taylor, at the Ship and Black Swan, in Pater-Noster Row, 1721." But in the *separate* titles of SAMSON AGONISTES, and the POEMS on several occasions, the true date, 1713, remains. It is unquestionably the edition of 1713 with a new Title-page.

VIII. In the same, Printed for Tonson, 1720. In quarto. A part of all Milton's Poetical Works, in two volumes, of which Tickell was the editor. Addison's Notes on the PARADISE LOST are subjoined to this edition. It is very finely printed. Both volumes are accompanied with head and tail-pieces, engraved by Gribelin, Vandergucht, etc. This edition was reprinted in two duodecimo volumes, with Addison's Notes, in 1721.

IX. In the same, Printed for Tonson, 1725. In duodecimo. After PARADISE LOST, PARADISE REGAINED, and SAMSON AGONISTES, in two volumes, of which Fenton was the editor. This edition was reprinted in 1727, and again in 1730.

X. "COMUS, a MASK: (Now adapted to the Stage) As altered "from MILTON'S MASK at Ludlow Castle, which was never "represented but on Michaelmas-day, 1634; The principal performers were the Lord Brackly, Mr. Tho. Egerton, the Lady "Alice Egerton. The Musick was composed by Mr. Henry "Lawes, who also represented the *Attendant Spirit*."

—"Quid vocis modulamen inane juvabit
"Verborum sensusque vacans, numerique loquacis?"

"MILTON. ad Patrem.

"London, Printed for Doddsley, 1738." In octavo. This is Dr. Dalton's ingenious alteration of the MASK, which was presented on the stage at Drury Lane, in 1738, with the greatest applause. Many additional Songs were introduced from Milton's own Poems; and several from the editor's pen, written with much elegance and taste. The drama opens, and closes, exactly as the original does. It is divided into three Acts, as the original MASK should seem to be: the first, ending with the *Lady's* acceptance of *Comus's* offer to conduct her to his cottage; the second commencing with the entrance of the *two Brothers*, and ending with their determination, under the *Spirit's* guidance, to attack the necromancer, *Comus*; the last, opening with similar scenery and conduct to that which follows in the original, but with *Comus* first banishing *Melancholy*, in the initial strains of L'ALLEGRO, and with the additional wiles of *Euphrosyne* to seduce the captive Lady. In this adaptation of the MASK, *Euphrosyne* is a new character; and there are also *two Attendant Spirits*, among the speakers, The

music was composed by Dr. Arne; and, like all the compositions of that celebrated master, gave unbounded satisfaction. The Song "*Sweet Echo*," still maintains all the charms of novelty, and the Bacchanalian Ballad, "*The wanton God*," presents a specimen of characteristic distinction, not easily to be equalled.

The favourable reception, which this edition experienced, is obvious from its having been reprinted in the same year. The modesty, with which the alterations are noticed in the editor's prologue, is not less observable than the skill, with which they are made. An epilogue is also added, which is spoken by *Euphrosyne*; a character, in which the late celebrated Miss *Calley* peculiarly excelled.

COMUS, thus altered, has often been reprinted, and presented on the Stage. It may be proper here to relate, that in April, 1750, it was acted for the benefit of Milton's grand-daughter, Elizabeth, the wife of Thomas Foster, a weaver in Spital-fields. She^c kept a petty grocer's or chandler's shop, first at lower Holloway, and afterwards in Cock-Lane near Shoreditch church. An occasional prologue was written by Dr. Johnson, and spoken by Mr. Garrick: It was also^d published for her benefit. Dr. Johnson^e says, that she had so little acquaintance with diversion or gaiety, that she did not know what was intended when a benefit was offered her. Dr. Johnson in the prologue calls the attention of the audience to the venerable name of Milton, and, recommending his descendant to their notice only as "the patient sufferer, and the "faithful wife," spiritedly concludes,

"Yours is the charge, ye fair, ye wife, ye brave!"

"'Tis yours to crown desert — beyond the grave!"

Yet the profits of the night were only one hundred and thirty pounds, though Dr. Newton, who in the preceding year had published the *PARADISE LOST* with Notes, contributed largely; and twenty pounds were given by Tonson, the bookseller, "a man "who is to be praised as often as he is named."^f On this trifling augmentation to their small stock, she and her husband removed to Islington, where they both soon died. Mr. Warton adds, with true sensibility, that "so much greater is our taste, our charity, "and general national liberality, at the distance of forty years, "that I will venture to pronounce, that, in the present day, a "benefit at one of our theatres for the relief of a poor and infirm "grand-daughter of the author of *COMUS* and *PARADISE LOST*, "would have been much more amply and worthily supported."^g

XI. In Milton's Poetical Works, Printed for Tonson, in four volumes, 18mo. 1746. Again, in 1751.

^c Mr. Warton's Milton's Smaller Poems, 2d edit. p. xli.

^d General Evening Post. No. 2532. From Thursday April 5. to Saturday April 7. 1750.

^e Life of Milton.

^f Ibid

^g Mr. Warton's 2d edit. p. xlii.

XII. In the same, Printed for Tonson and Draper, 1752, in one quarto volume, under the care of doctor Newton, with Notes of various authors: a sequel to his excellent edition of *PARADISE LOST*, in two quarto volumes, 1749. This edition of *PARADISE REGAINED*, *SAMSON AGONISTES*, and the *SMALLER POEMS*, was reprinted in two octavo volumes, 1753; and also in a neat pocket edition, without the Notes, for Tonson and Draper. The edition, with the Notes, has been often reprinted in two octavo volumes: in 1763, in 1773, and in 1790. The quarto edition has also been reprinted.

XIII. In the same, Printed at Edinburgh, 1752. In two octavo volumes, with a Glossary. A part of all Milton's Poetical Works. And, in the same year, at Dublin, in octavo. Again, at Edinburgh, with a Glossary, in two duodecimo volumes, 1772. Again, in four volumes, 1773.

XV. In the same, Printed at Birmingham, by Baskerville, in 1758. After the *GREATER POEMS*, in two large octavo volumes, now become scarce. The edition is professedly a copy of doctor Newton's, without the Notes. Again by Baskerville, in two quarto volumes, 1759. Again, in two octavo volumes, 1760. It is almost superfluous to say of Baskerville's editions, that they are beautifully printed.

XVI. "*COMUS; a MASQUE*. Altered from Milton. As performed at the Theatre-Royal in Covent-Garden. The musick composed by Dr. Arne. London: 1772." In octavo. Again in 1774, and afterwards. This is an abridgement of the *MASK* by the accomplished George Colman Esq. It is reduced into two Acts. It commences with the entrance of *Comus*, who attended by his crew, first recites, and then sings, part of the original Lyrics—"The star that bids the shepherd fold," etc. and closes with the twelve concluding lines of the original drama. This is the *COMUS*, which now preserves its station on the Stage. "In this abridgement," it is alleged, "that no circumstance of the drama, contained in the original masque, is omitted. The divine arguments on temperance and chastity, together with many descriptive passages, are indeed expunged or contracted: But, divine as they are, the most accomplished declaimers have been embarrassed in the recitation of them. The speaker vainly laboured to prevent a coldness and languor in the audience; and it cannot be dissembled that the *Masque of Comus*, with all its poetical beauties, not only maintained its place on the theatre, chiefly by the assistance of musick, but the musick itself, as if overwhelmed by the weight of the drama, almost sunk with it, and became in a manner lost to the stage. That musick, formerly heard and applauded with rapture, is now restored; and the *Masque* on the above considerations is curtailed."

‡ Advertisement prefixed to the edition.

XVII. In Bell's edition of Milton's Poetical Works, 4 vols. 1776, and 1788.

XVIII. In Dr. Johnson's British Poets, crown-octavo. 1779.

XIX. In Wenman's edition of Milton's Poetical Works, 3 vols. 18mo. 1781.

XX. "POEMS upon several occasions, English, Italian, and Latin, with Translations, by John Milton. VIZ. LYCIDAS, "L'ALLEGRO, IL PENSEROSO, ARCADES, COMUS, ODES, "SONNETS, MISCELLANIES, ENGLISH PSALMS, ELEGIARUM "LIBER, EPIGRAMMATUM LIBER, SYLVARUM LIBER. With "Notes Critical and Explanatory, and other Illustrations, By "Thomas Warton, Fellow of Trinity College and late Professor "of Poetry at Oxford. London, Printed for J. Dodsley. 1785." In octavo.

A second edition was published, "*with many alterations and large additions*," for Robinsons, Pater-Noster Row, in 1791, soon after the lamented death of Mr. Warton: In whom Poetry and Antiquity lost one of their most zealous votaries, Criticism one of its ablest assertors, Society one of its most agreeable members, and the University of Oxford one of her most valuable and most respected sons.

XXI. In a very elegant, but not very correct edition of Milton's Poetical Works, in two volumes, 18mo. 1790.

XXII. In Wilkin's edition of Milton's Poetical Works, in two volumes, 12mo. 1793.

XXIII. In Dr. Anderson's British Poets, royal octavo, 1795.

XXIV. In Cooke's Select British Poets, 12mo. 1796.

XXV. In Bensley's elegant edition of Milton's Poetical Works, with fine engravings, in two crown-octavo volumes. 1796.

XXVI. In the edition of PARADISE REGAINED, SAMSON AGONISTES, POEMS etc. (with Notes on the *Paradise Regained*, selected from Dr. Newton's edition, and from Mr. Dunster's late valuable edition of PARADISE REGAINED in quarto 1795) in one octavo volume. 1797.

XXVII. In the Poetical Works, with an excellent Life of the Author by William Hayley Esq. In three folio volumes. Boydell and Nicol. 1794—1797. COMUS is in the last volume. This magnificent edition does honour to the taste and abilities of those who were engaged in the production of it. It displays every elegance of typographical execution; and is accompanied with most beautiful engravings from the designs of the first masters. It is a monument indeed worthy of HIM, whose works entitle him to that supereminence among the poets of his country, which he has so happily assigned to his own glorious "ISLE" among the "sea-girt" domains of Neptune;

"THE GREATEST AND THE BEST of all the main."

Comus, v. 28.

This list pretends not to include all the editions of Milton's

Poetical Works : for, no doubt, many more exist. The most important, it is presumed, have been mentioned. The curious and intelligent reader, while he can make additions to the preceding account, will candidly excuse omissions. **EDITOR.**

F I N I S.



A
CRITICAL DISSERTATION
ON THE
CHARACTER AND WRITINGS
OF
PINDAR AND HORACE,
IN A LETTER TO
THE RIGHT HONOURABLE
THE EARL OF B—.

BY
RALPH SCHOMBERG, M. D.

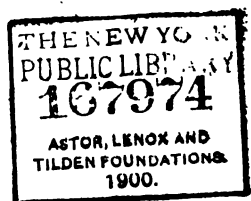
FELLOW OF THE SOCIETY OF ANTIQUARIES.

opus Mous' edidit.

L O N D O N:

PRINTED FOR T. BECKET AND P. A. DE HONDT,
IN THE STRAND.

M DCC LXIX.



1911, Dec. 230

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1911, Dec. 230

ADVERTISEMENT.

THE following pages were written in consequence of a conversation which passed between the NOBLE LORD to whom they are addressed, and the Author,—they were intended as an amusing recollection of the beautiful passages which have so deservedly crowned our two *lyric poets* with immortality.

If the author has succeeded in his endeavours, to render them equally pleasing to his *candid readers*, the hours he has spent in collecting all that is said upon the subject, will not have been misemployed,—more happy in their approbation, than anxious about the reflections of the *ill-natured* and the *illiberal*, whose praise or censure is alike indifferent to him;—to them, he would beg leave to recommend the following very sensible and humane passage in the 145th Numb. of the *Rambler*, “As every writer
“has his use, every writer ought to have
“his patrons; and since no man, however
“high he may now stand, can be certain,
“that he shall not be soon thrown down from
“his elevation, by criticism or caprice, the
3 “common

ADVERTISEMENT.

“ common interest of learning requires, that
“ her sons should cease from intestine hosti-
“ lities, and instead of sacrificing each other
“ to malice and contempt, endeavour to
“ avert persecution from the meanest of
“ their fraternity.”

I have attempted to translate such passages of PINDAR, &c, as I found not done to my hands; if they are not poetically executed, I hope, however, that I have been faithful to my text, and given the *sense*, though not the *spirit*, of the *poet*.

PINDAR

PINDAR AND HORACE

C O M P A R E D,

MY LORD,

TO draw a parallel between the two greatest lyric poets of antiquity, PINDAR and HORACE, is a task of so difficult a nature, as I should scarce have undertaken, had not the very writings of these celebrated poets themselves, and the perusal of some ancient and modern authors, abundantly furnished me with materials.

Various have been the conjectures of learned men, concerning the time of PINDAR's birth: *Gyraldus* says, "floruit vero, ut scribit *Eusebius*, " PINDARUS LXXVI Olymp. Alii quidem LXV " Olympiade eum vixisse scribunt, quos inter *Suidas* (γεγονως κατα την ξε ολυμπιαδα): sed hoc tempore natum putarim, illo vero claruisse. Quo " eodem tempore *Xerxes* in Græciam ingentes illas " copias terra marique ductabat; PINDARUS tum " XL annum agebat." PINDAR, if we may cre-

B

dit

dit *Eusebius*, flourished in the seventy-sixth Olympiad; *Suidas* and others place him in the sixty-fifth; I am of opinion, that he was born in the former, and became eminent in the latter. He was about forty, when Xerxes made his incurfions into Greece, with a large, though unsuccessful, land and naval armament.—This expedition happened four hundred and fourscore years, or thereabout, before the birth of CHRIST.

His father, as some will have it, was *Scopelinus*, a player and teacher of the flute; others, with more probability, declare him to have been the son of *Diaphantus*, and that his mother's name was *Myrtis* or *Myrto*.

The ancients, when their heroes, poets, orators, and other eminent men became the subject of their conversations or of their writings, were so fond of the marvellous, that it frequently betrayed them into the fabulous—they were either descended from the gods, or some very surprizing event must usher them into the world.

Ælian tells us, that PINDAR being exposed in his infancy in the highway, was nursed by a swarm of bees, and that their honey served him instead of milk, “Και Πινδαρω της πατρως οικιας εκτεθεντι
“ μελιτται τροφοι εγενοντο, υπερ τε γαλακτος παρατε-
“ ρειται μελι”.

Philostratus says, “αι δε εισω μελιτται περιεργα-
“ ζονται το παιδιον, επιβαλλουσαι το μελι, και τα κεν-
“ τρα ανεγκουσαι, δειει τε εγχειρηματος και γαρ
“ τετο οιμαι αυτας ενσαξαι Πινδαρω.”

It is differently represented in *Pausanias*—Πινδα-
ρων δε ηλικιαν οντα νεανισκον, και ιοντα ες Θεισπιας θερους
ωρα καυματος περι μετουσαν μαλισα ημεραν, κοπος και
υπνος απ'αυτε κατελαμβανεν. Ο μεν δη, ως ειχε, κατακλι-
νεται βραχυ υπερ της οδου. μελισται δε αυτω καθευδοντι
προσετετο το τε και επλαττον προς τα χειλη του κηρου.

PINDAR, whilst a youth, taking a journey from *Thebes* to * *Thespia* in very sultry weather, and finding himself fatigued, retired out of the high road to repose himself in the shade : during his sleep, a cluster of bees deposited their honey upon his lips, —a sure indication, that he would become an uncommon genius, and a most excellent poet : this is also pretended to have happened to *Plato*, “ Πλάτωνος δὲ μελιττᾶς εἰς τὸ σῶμα κηρίον ἐργαζέσθαι,” says *Ælian* : by these fictions however, nothing more is meant, than that those persons possessed talents and abilities far superior to the rest of mankind.

We meet with an epigram of *Antipater*, in the *Anthologia*, pretty nearly to the same purpose,

Οὐδὲ ματὴν ἀπαλὸς ζυθὸς περὶ χεῖλεσιν ἐσμός
Ἐπλάσε κηροδέτον Πινδαρε σείο μελί.

*Fixed on his lips the bees not vainly hung,
But dropp'd their flowery sweets on PINDAR'S tongue.*

HORACE also was of obscure birth : his father was a fishmonger, or as *Gyraldus* observes, “ *patre præcone libertinæ conditionis* ;” he was rallied upon this by some of the Romans,

Quem rodunt omnes libertino patre natum.

*As for myself, a freeman's son confess,
A freeman's son, the publick scorn and jest.* Francis.

* Θεσπια ὑπὸ τὸ ὄρος τὸν Ἑλικὼνα ὠκεῖται. *Thespia* built at the bottom of mount *Helicon*. Pausan. Bæot. chap. 26.

Πρὸς τῷ Ἑλικωνί ῥοτιώτερά αὐτῆς, ἐπικείμενη τῷ κρείσθαιω κόλπῳ καὶ αὐτῇ καὶ ὁ Ἑλικὼν ; situated to the southward of *Helicon*, as it were hanging over the Gulph of *Crissæus* (now the *Golfo di Salona*) as does *Helicon* itself.

Strabo. B. 9. p. 282, Vid.
Cellar. Geogr. Antiq. vol. 1. p. 1147.

The word *libertinus* admits of two constructions, either that his father was the son of a manumitted slave, or that he himself had been enfranchised.

He pretends in his infancy to have met with a similar adventure as PINDAR and his bees, in his very fine ode,

Descende cœlo, &c.

which is chiefly in imitation of this Greek lyric poet,—they are both very happily imagined, and chiefly intended to impress a veneration for their inimitable productions,

Me fabulosæ, Vulture in Appulo,
(Altricis extra lumen Apuliæ,)
Ludo fatigatumque somno,
Fronde novâ puerum palumbes
Texere : mirum quod foret omnibus.

Fatigued with sleep, and youthful toil of play,
When on a mountain brow reclined I lay,
Near to my natal soil, around my head,
The fabled woodland doves a verdant foliage spread;

Francis.

PINDAR was born at *Thebes*, the metropolis of *Bootia*: his countrymen were held in such high contempt by the other nations of *Greece* for their stupidity and brutality, that they were nick-named the *Swine of Boetia*: this he himself confesses in his sixth olympiad, where addressing himself to *Aeneas*, who led the band of musick, he exhorts him to take care his verses may be well performed,

——— οτρυνον νυν εταιρες,
Αινεα, πρῶτον μὲν Η———
——— βαν παρ-θενιαν κελαδησαι.
γινῶναι τ' ἐπειτ' ἀρχαίον ονειδος ἀλα———
——— δεσιν λόγοις εἰ φευγομεν βαιωτίαν
υἱ———

And

And you, *Aeneas*, drive your ready choir,
 Let their first march be into *Juno's* praise,
 And shew the wond'ring world, if e'er my lays
 Betray my country's weaker fire,
 If not with justice I decline
 The vulgar rude reproach—a *dull Boeotian swine*.
 Kenner's life of Pindar.

HORACE was born at * *Venusium*, an obscure city of *Apulia*; the inhabitants were esteemed to be remarkably treacherous, and notorious thieves and robbers. The *Brutii*, from whom they descended, were, according to *Diodorus Siculus*, originally a band of wretched slaves and banditti, who after having basely assassinated their masters, and pillaged the neighbouring country, halted, and took up their abode in the mountains, where they kept their ground and long maintained themselves, favoured by the inaccessible situation of their retreats, as well as by the force of their arms.

The provinces of both our lyric poets were involved in dangerous wars; and they both of them were equally engaged on the wrong side: PINDAR, seized with a panic, shamefully fled at the first approach of *Xerxes*, and with the rest of his countrymen, contrary to the general opinion of all *Greece*, meanly submitted to the *Persians*; so that when those barbarians were afterwards totally routed, the *Thebans* were deemed deserters, and stigmatized with the odious appellation of traitors, because they had meanly betrayed the common cause.

HORACE commanded a legion under Brutus,

* Now called *Venosa*, a town of the basilicate, in the kingdom of *Naples*, and is the see of a bishop.

Quod mihi pareret legio Romano tribuno——
That once a Roman legion own'd my power.

Francis.

but he was so far from behaving with courage and intrepidity, that he fled with precipitation, and quitted the field of battle, on which he even pusillanimously left his shield,

Sed me per hostes Mercurius celer
Denso paventer sustulit aere——
——& celerem fugam
Sensi, relictâ, non bene, parmula.

But me, when dying with my fear,
Through warring hosts, enwrapp'd in air:
Swift did the God of wit convey——
——And dropp'd alas! th' inglorious shield.

Francis.

this among the ancients was held in the highest abhorrence: *Epaminondas*, after having been mortally wounded, expressed the utmost satisfaction as he expired, when he was told his shield lay near him. The matrons of *Sparta*, at taking leave of their sons, before they went upon any warlike expedition, strictly charged them to return *with* their shields, or *upon* them, that is with glory, or with loss of life. *Plutarch* in his Spartan apothegms says,——
αλλη προαναδιδουσα τω παιδι την ασπιδα, και παρακελευμονη, τεκνον, εφη, η ταν, η επι τας——αλλη προϊοντι τω υιω επι πολεμον, αναδιδουσα την ασπιδα, ταυτην εφη ο πατηρ σοι σωζε, και συ ουν ταυτα σωζε, η μη εσο——
Aristophanes in many parts of his writings tells us, that to call a man *ειψασπιδε*, a thrower away of his shield, was the greatest insult you could put upon him.

If

If the principles of these two poets be considered, we shall find them very different, both in religious as well as moral points: from many passages in PINDAR, we are certain, he held the Gods in high veneration, he strongly enforces piety.—It is our duty, says he, to speak well of the * Gods:—Many of the poets of those days were not so sentimental in this respect, and *Aristophanes* especially, who in various parts of his comedies treats the Deities with great disrespect, and *Hercules* in particular; charging them with the vices and debauchery of mortals, with gluttony, sensuality, &c. PINDAR, on the contrary, says,

εμοι δ' ἀπορα γαστριμαργον
μακρῶν τιν' εἶπειν——

But shall I the blest abuse?
With such tales to stain her song,
Far, far be it from my muse:
Vengeance waits th' unhallow'd tongue.

G. West:

Plato in his dialogue entitled *Meno*, calls PINDAR divine, because he strongly maintained the immortality of the soul. λεγε δε και Πινδαρος και αλλοι πολλοι των ποιητων οσοι θειοι εισιν α δε λεγουσι——φασι γαρ την ψυχην τε ανδροπου ειναι αθανατον, &c.

The following passage in his second olympick; wherein he treats of the pleasures allotted for his heroes, and the punishments inflicted on the wicked, is a striking testimony of his piety and religious regard for the Gods——

* So *Sophocles* in his *Ajax*,

——υπὲρ κοπον
Μηδεν ποτ' εἰπης αὐτος εἰς θεῶς ἔπος;

ὅτι θανόντων μὲν ἐν——

—θαδ' αὐτὴν ἀπαλαμνοὶ φρένες

ποινὰς ἐτίσαν'. θαδ' ἐν ταδ' εἰς δῖος ἀσχετὰ

ἐλίστρα κατὰ γὰρ δίκαια——

—ζῆι τις, ἐχθρὰ λόγον φρασσας ἀναγκα.

The happy mortal, who these treasures shares,
Well knows what fate attends his gen'rous cares;
Knows, that beyond the verge of life and light,
In the sad regions of infernal night,
The fierce, impracticable, churlish mind,
Avenging Gods, and penal woes shall find;
Where strict inquiring justice shall bewray
The crimes committed in the realms of day:
Th' impartial judge the rigid law declares,
No more to be revers'd by penitence or prayers.
G. West.

His hymns, dithyrambicks, pæans, and many more of his compositions, which have been unfortunately lost, were undoubtedly written in praise of the Gods, and to celebrate his heroes: his house at *Thebes* was near the temple of *Rhea*, to whom he paid a more than common adoration; his scholiasts say, *he greatly revered this divinity, for he was remarkably good and pious. Calamis*, a statuary of the first eminence, executed a statue of *Jupiter Ammon* at the expence of *PINDAR*, which was placed in a chapel, built and dedicated by him to that deity. He was so great a favourite with *Apollo*, that of the first fruits which were offered at his shrine, one half was given to this his beloved poet: he had a chair also allotted to him in the temple of that God, in which he sat whilst he sang his hymns in praise of *Apollo*: this chair *Pausanias* saw, and it was esteemed as a most valuable relique of antiquity, and well worthy of so holy and magnificent an edifice. *Ἀνακεῖται δὲ οὐ πόρρω τῆς*

εἶτας θρονος Πινδαρου' σιδήρου μὲν εἰνι ὁ θρονος· ἐπὶ δὲ αὐτῷ φασιν, ὅποτε ἀφικοῖτο εἰς Δελφους, καθεζέσθαι τε τὸν Πινδαρον καὶ ἀδεῖν ὅποσα τῶν ἀσμάτων εἰς Ἀπολλῶνα εἰνι.

ελεγοντο δὲ, says *Philostratus*, καὶ αἱ νυμφαὶ χορεύσαι οἱ, καὶ ἀνασκιρτῆσαι τὸν παῖα. φασὶ δὲ αὐτὸν, ὅτε Πινδαρος εἰς τὸ ποιεῖν ἀφικέτο, ἀμείλυσαντα τὴ σκιρτάν, ἀδεῖν τὰ τὴ Πινδαρου. “*Pan*, it is said; danced and jumped “ about attended by the Nymphs, for joy at the “ birth of this prince of lyric poets—with whose “ compositions he was so infinitely delighted, that “ he sung his odes in the very presence of PINDAR “ himself;” the greatest compliment surely that could have been paid him. PINDAR, says *Pausanias*, towards the decline of life saw *Proserpine*, who heavily complained of his neglect in not having once composed an hymn in honour to her, though he had paid that respectful duty to every other Deity; and that she therefore expected he would write one in compliment to her, as soon as he should arrive in her dominions; and he actually died a very short time after (ten days) and appeared to an *old female relation*, to whom he sung an ode in honour of *Proserpine*, which the *good old woman*, as soon as she awoke, faithfully transcribed word for word as she had heard it repeated. λέγεται δὲ καὶ οὐρεατος ὅφιν αὐτῷ γενέσθαι προηκόντι εἰς γῆρας. ἐπίσασα ἡ περσεφόνη οἱ καθευδόντι οὐκ ἐφάσκειν ὑμνῆσθαι μὲν Θεῶν ὑπὸ Πινδαρου. Ποιήσῃν μὲν τοι καὶ εἰς αὐτὴν ἄσμα Πινδαρον ἐλθόντα ὡς αὐτὴν—καὶ τὸν μὲν αὐτίκα τὸ χρεὼν ἐπιλαμβάνει, πρὶν ἐξῆκειν ἡμέραν δέκατην ἀπὸ τοῦ οὐρεατος. ἦν δὲ ἐν Θηβαίς γυνὴ πρεσβυτίς γένους εἰνεκα πρεσηκουσα Πινδαρου, καὶ τὰ πολλὰ μέμελε τῆκυια ἀδεῖν τῶν ἀσμάτων. Ταύτῃ Πινδαρος εὐπνιον τῇ πρεσβυτίδι ἐπίσας, ὑμνὸν ᾗδεν εἰς περσεφόνην. ἡ δὲ αὐτίκα, ὡς ἀπελίπεν αὐτὸν ὁ ὕπνος, ἐγράφε ταῦτα, ὅποσα τοῦ οὐρεατος ἤκουσεν ᾄδοντος.

Notwithstanding the *carmen seculare* and many odes of HORACE seem to contain passages much in commendation of the Gods, and though he declares in his sixth satire

Affisto divinis &c.

it is nevertheless agreed on all hands, that he was by no means a very pious man; but on the contrary, that he had a very indifferent opinion of the established religion of his times, and gave himself very little trouble concerning the existence or power of the divinity; nay he himself confesses,

Parcus Deorum cultor & infrequens &c.

A fugitive from Heaven and pray'r
I mock'd at all religious fear, *Francis.*

And although he afterwards says,

Nunc retrorsum
Vela dare, atque iterare cursus
Cogor relictos.

But now
Hoist sail, and back my voyage plow
To that blest harbour which I left before.
Francis.

he treats the manner of his conversion in so ludicrous a manner, that we may easily believe he does not speak as he thinks; and indeed he is far from disguising his principles, in the third satire of the second book,

Jupiter, ingentes qui das, adimisque dolores,
Mater ait pueri mentes jam quinque cubantis,
Frigida si puerum quartana reliquerit, illo
Mane die, quo tu indicis jejunia, nudus
In Tiberi stabit, casus medicusque levarit
Ægrum

Ægrum ex præcipiti ; mater delira necabit
 In gelida fixum ripa, febrimque reducet.
 Quone malo mentem concussa ? timore deorum.

Her child beneath a quartan ague lies,
 For full five months, when the fond mother cries,
 ‘Sickness and health are thine, all-powerful Jove;
 ‘Then from my son this dire disease remove,
 ‘And when your priests this solemn feast proclaim,
 ‘Naked the boy shall stand in *Tiber’s* stream’.
 Should chance or the physician’s art upraise
 Her infant from this desperate disease,
 The frantic dame shall plunge her hapless boy,
 Bring back the fever, and the child destroy.
 Tell me, what horrors thus have turn’d her head ?
 Of the good Gods a superstitious dread —.

Francis.

In his fifth satire of the first book, where he is giving a description of his voyage to *Brundisium*, in company with his friend and patron *Mæcenæ*s, he very pleasantly rallies the priests of *Egnatia**, who were endeavouring to persuade him that in their temple the incense dissolved spontaneously, and without the assistance of fire from the altar.

Dehinc Gnatia lymphis
 Iratis exstructa dedit risusque jocosque,
 Dum, flammâ sine, thura liquefcere limine sacro
 Persuadere cupit——credat Judæus Apella;
 Non ego. Namque Deos didici securum agere
 ævum;
 Nec, siquid miri faciat natura, deos id
 Tristes ex alto cœli demittere tecto.
 Then water curs’d *Egnatia* gave in joke,
 And laughter great, to hear the moon-struck folk

* *Egnatia* a town of Naples between *Brindisi* and *Bari*, now called *Terra di Anaxzo*. —

Assert, if incense on their altar lay,
 Without the help of fire it melts away,
 The sons of circumcision may receive
 The wonderous tale which I shall ne'er believe
 For I've been better learn'd, in blissful ease
 That the good Gods enjoy immortal days
 Nor anxiously their native skies forsake,
 When miracles the laws of nature break.

Francis.

This perfectly agrees with the ingenuous confession he makes his friend *Fibullus*, in his letter to that very agreeable poet,

Me pinguem & nitidum bene curata, cute vides
 Cum ridere voles Epicuri de grege porcum.

And here in sleek and joyous case
 You'll find, for laughter fitly bred
 A hog by Epicurus fed.

Francis.

We have no satisfactory accounts of the education of PINDAR ; it is said indeed, that his father *Scopelinus* taught him the flute, intending it as a profession for him ; but finding his genius adapted to undertakings of a far superior nature, he placed him with *Lafus* a lyric poet, whom he soon excelled : *Suidas* says he was the disciple of *Myrtis*, μαρτῆς δὲ Μυρτίδος γυμνασιος ; — others again assert that he studied a long time with the celebrated *Corinna*, who upon account of her most surprizing abilities was called the *Divine*, and the *tenth Muse*. We may however very reasonably suppose, that, considering the obscurity of his birth, and the narrowness of his finances, he could have received but very little advantages from education — he was more indebted to nature, and to his genius ; of this he was himself sensible, and he very gratefully at the same time acknowledges his infinite

nite obligation to *Providence* who had so liberally provided for him: he knew what a great difference there was between him and his rival poets; *he* was the favourite child of nature, they were the drudges of art—he compares *them* to base crows, *himself* to the tow'ring eagle,

σοφός ο πελ——
——λα εἶδ' ὡς φῦα.
μαδοντὲς δ' εἰ, λαβροὶ
παγγλωσσία, κορακὲς ὡς,
ἀκρᾶντα γαρυετο——
Δίος πρὸς ὀρνίχα δειν——&c.

Yet in my well-stor'd breast remain
Materialsto supply
With copious argument my moral strain,
Whose mystic sense the wise alone decry——
Still to the vulgar sounding harsh and vain,
He only, in whose ample breast
Nature hath true inherent genius pour'd,
The praise of wisdom may contest——
Not they who with loquacious learning stor'd,
Like crows and chatt'ring jays, with clam'rous cries,
Pursue the bird of Jove, that sails along the skies.
G. West.

The education of HORACE was quite different: let us attend to what he says himself about it——

Atqui si vitiis mediocribus, ac mea paucis
Mendosa est natura——
Causa fuit pater his, qui macro pauper agello
Noluit in Flavi ludum me mittere, magni
Quo pueri magnis è centurionibus orti——
Sed puerum est ausus Romam portare, docendum
Artes quas doceat quivis eques atque Senator
Semet progenitos——
Ipse mihi custos incorruptissimus amores
Circum

Circum doctores aderat——quid multa?——

——ob hoc nunc

Laus illi debetur, & à me gratia major——

Nil me pæniteat sanum patris hujus——

Nam si natura juberet

A certis annis ævum remeare peractum,

Atque alios legere ad fastum quoscumque pa-
rentes

Optaret sibi quisque, meis contentus——

If some few trivial faults deform my soul—

—My father was the cause, who tho' maintain'd

By a clear farm but poorly, yet disdain'd

The country school-master, to whose low care

The mighty Captain sent his high-born heir.—

—To Rome by this bold father was I brought,

To learn the arts which well-born youth are
taught——

—Himself my guardian, of unblemished truth

Among my tutors would attend my youth.

And thus preserv'd my chastity of mind ——

—For this my heart, far from complaining pays,

A larger debt of gratitude and praise,

Nor while my senses hold shall I repent

Of such a father, nor with pride resent ——

——For if nature should decree

That we from any stated point might live

Our former years, and to our choice should give

The Sires to whom we wished to be allied,

Let others chuse to gratify their pride;

While I contented with my own, resign

The titled honours of an ancient line. *Francis.*

We may upon the whole very reasonably conclude that PINDAR and HORACE, the manners and morals of the age they lived in considered, were both of them men of honest principles; tho' in many particulars we may trace an intermixture of good and bad qualities in them——they were
both

both of an amorous complexion, and highly jealous of their fame; their *self-sufficiency* was a vanity by no means misbecoming, nay was very allowable to Poets of their distinguished Characters. — They were admired by the best and the politest judges of good writing; and yet sometimes met with ill treatment from the ignorant and the illiterate, who envied them their deserved and well-merited honours. —

We cannot be so thoroughly acquainted with PINDAR in his private life, as to give any circumstantial account of his personal dispositions; we can only form our judgment of them by the high reputation in which he was held when living, and from the noble sentiments we meet with in the different parts of his writings, in which he paints Virtue in the most amiable colours, and Vice in her most detested deformity; he every where breaths such a spirit of honour and morality, that it is impossible but that he must have had sentiments inspiring virtue and generosity, and a soul happily constituted for the utmost exertion of every thing that was good, just, and honourable. —

Some of his compositions are so moral, so full of religious sentiment, so exalted, that many are of opinion that he drew them from the fountain head, or rather, that he borrowed them from the *holy Scriptures* — this is the judgment of *Clemens Alexandrinus*, who in his third book and tenth chapter of his *Pedagogue*, says that PINDAR in the following passage,

γλυκυ τι κλεπτομενον κυπριδος

The stolen joys of love how sweet!

had an eye to the following sentence in the proverbs, “ for she sitteth at the door of her house,
“ on a seat in the high places of the city; to call
“ passengers who go right on their ways; whoso is
“ simple

“ simple, let him turn in hither, and as for him
“ that wanteth understanding, the faith to him,
“ *stolen maters are sweet, and bread eaten in secret is*
“ *pleasant*”.

εντευθεν αφελημενος ο
βοιωτιος Πινδαρος, &c.

It is very extraordinary that this same writer
should pass over another sentiment of PINDAR,
which he evidently had taken from the books of
Solomon.

επαμεροι, τι δε τις ; τι δ'εστις ;

σκιας οναρ ανθρωπος —————

the antistrophe which he so frequently uses, is the
only part which differs from that wise and Royal
Author's expression, calling it the *dream of a sha-*
adow; instead of the *shadow of a dream*: *Sophocles*
has very happily imitated this in his *Ajax*, where
Ulysses says,

Θρω γαρ ημας εδεν οντας αλλο πλην
Ειδωλ' οσοι περ ζωμεν, η κερην σκιαν.

—————Frail mortals are no more

Than a vain image, and an empty shade.

Franklin.

How emphatically does PINDAR recommend
Justice? which he calls the very bulwark of a
commonwealth,

βαθρον πολιων
ασφαλης δικα —————

How nobly does he inculcate valour and intre-
pidity !

ο μεγας δε κινδυ —————
—νος αναλκιν ε φη —————
—τα λαμβανει. θανειν δ'οισιν αναγκα,
τι κε τις ανωνυμον γηρας εν σκοτω
Καθημενος εφοι ματαν απαντων
Καλων αμμορος.

In

In the paths of dang'rous fame
Trembling cowards never tread;
Yet since all of mortal frame
Must be number'd with the dead,
Who in dark inglorious shade
Wou'd his useless life consume,
And with deedless years decay'd,
Sink unhonour'd to the tomb? *G. West.*
What a beautiful lesson to monarchs is this!

μη παρει καλα γω—
—μα δικαιο, πηδαιο στρωτα' α—
—Ψευδει δε προς ακμονι χελ—
—κευε γλωσσαι—.

Let strict justice steer
With equitable hand the helm of state,
And arm thy tongue with truth—O! king be-
ware
Of ev'ry step! a prince can never lightly err.
G. West.

How strongly does he check the pride of man
in these very expressive and elegant lines!

ανδρα δ' εγω μακαριζω
μεν πατερ Αρκεσιλαν,
και το θαντον διμας, ατρεμιαν τε συγγον—
ει δε τις ολβον εχων,
μορφα παραμευσε τ' αλλον;
εντ' αεθλοισιν αρι—
—τευων επεδειξεν βιαν;
Θυατα μεμνασθω περιελλων μελη
και τελευταν απαντων γαν επιεσδομενος.

But hail Arcefilus! all hail
To thee! blest'd father of a son so great!
Thou, whom on fortune's highest scale
The favourable hand of heaven hath set,
Thy manly form with beauty hath refin'd,
And match'd that beauty with a heavenly mind.

D

Yet

Yet let not man too much presume,
 Tho' grac'd with beauty's fairest bloom,
 Tho' for superior strength renown'd,
 Tho' with triumphal chaplets crown'd :
 Let him remember, that in flesh array'd,
 Soon shall he see that mortal vestment fade,
 Till lost imprison'd in the mould'ring urn,
 To earth, the end of all things, he return.

G. West.

He expresses himself in the following manner,
 when speaking of ingratitude,

Θεαν δε σφετμασιδ
 εζωνα φαντι ταυτα
 βροπις λεγειν εν πτιροεντι τροχω.
 Παντα αυλινδομενον
 Τον ευφρεταγ αγαναις αμοιβαις
 επονχομενους τινισδαι.——

In *Pluto's* dark and dreary plain,
 To his wing'd wheel *Ixion* bound
 Which moves in one eternal round,
 Groaning with anguish and despair,
 He calls aloud (but calls in vain),
 Of base ingratitude beware!
 By my example taught in time,
 O! shun that most abhorred crime.

Virgil has imitated this passage in his sixth
Æneid, where *Theſeus* says,

Discite justitiam moniti & non temnere Divos.
 Be just ye mortals! by these torments aw'd,
 These dreadful torments, not to scorn your God.
Pitt.

The man of truth and sincerity, he says, has
 many and infinite advantages in all states, whether
 they be monarchical, popular, or aristocratical.

εν παντα δε νομον ευδουλως—
—σος ανης προφειν.

Παρα τυραννιδι, χ' οποιαν ο
λαυρος στρατος, χ' οταν πολιν αι σοφοι
τηρουντι.

We read in *Albenæus* a prayer PINDAR addresses to *Jupiter*, by which we may judge of the sweetness of his temper and manners, as well as the sincere desire he had of living without reproach and untainted.——

τι δ' ερδων φιλος σοι τε καρτεροβροντα
κρονιδα, φιλος δε Μοισαις ευδυμια τε μελων
ειην, τυτ' αιτυμαι σε.

Father of Gods and Men,
Saturnian Jove direct my pen,
Ye Muses teach my flowing verse
His, and your praises to rehearse;
To do what's pleasing be my care
Attend, and listen to my pray'r.

Thus HORACE,

Nec turpem senectam
Degere, nec citharâ carentem.
From age and all its weakness free
O! son of Jove preserv'd by thee,
Give me to strike the tuneful lyre,
And thou my latest song inspire.

Francis.

It would be endless, was I to endeavour to give a detail of every passage in which PINDAR describes his strong love of, and his unfeigned attachment to virtue—certainly, he could not but think as he writ—he would no doubt else have been found tripping, and contradicting his own opinions in some part or other of his writings—for his observation is very just, when he remarks,

αμαλον κρυψαι το συγγενες ηδος.

We cannot always conceal our inclinations; lions and foxes never quit their ferocity or cunning.

Το γὰρ

εμφύει, οὐτ' αἰδῶν ἀλῶπυξ
οὐτ' ἐριζέμενοι λεόντες
διαλλαζόντο ἦδος—

Naturam expellas furcâ, tamen usque recurret,
Tho' nature's driven out with proud disdain,
The powerful goddesses will return again. *Francis.*

The honest integrity of PINDAR appears every where conspicuously displayed through the whole of his works; this gave occasion to the fine discourse made by *Agius* in the *Symposia* of *Plutarch*, τὰ μὲν ἂν Ὀμηροῦ δεῖπνα χαιρεῖν εἰμεν. ὑπεκτιμῶδῃ γὰρ ἐστὶ καὶ διψαλέα, καὶ ἡσιαρχαὶ βασιλεῖς ἐχόντα τῶν Ἰταλικῶν δεινότερους καπηλῶν. οἷε παρα τὰς μάχας ἐν χερσὶ τῶν πολεμίων ὄντων ἀπομνημονεύειν ἀκριβῶς πόσον ἐλατὸς τῶν δέδειπνηκέντων παρ' αὐτοῖς πέπωκε. τὰ δὲ Πινδαρικά βέλτιω δηπουδέν, ἐν οἷς ἥρωες αἰδοῦσθαι ἐμὶ γυνυτο ἀμφὶ τραπέζαν ἀνδράμα, τῷ κοινωνεῖν ἀπαντῶν ἀλλήλοισι. οὐκ ὧν γὰρ ἡ οἶον ἀναμειξίς ἀληθῶς καὶ συγκρίσις, τυτὸ δὲ διαίρεσις καὶ διαβολὴ τῶν φιλτάτων εἶναι δοκούντων, ὥς μὴδὲ οὐδὲ κοινωνεῖν δυνάμενων. Valeant ergo Homericæ coenæ, a fame & siti non usquequaque liberæ, & quibus præfint reges Italicis cauponibus ad rem attentiores, qui in ipsis præliis præcise commemorent, quantum in coena apud ipsos quivis biberit. *Pindaricæ* nimirum meliores, in quibus Herôes venerandam juxta mensam permiscuntur; ea enim vera est permixtio, cum omnia omnibus sunt communia: sicut contra divisio est, quæ crimen discordiæ amicisimis ingerit, cum in obsonium quidem communicare posse videntur.

That HORACE was a man of pleasure and gallantry, is most certain; his easy address and politeness of conversation, no doubt, introduced him to the ladies, whose favourite he was.

Quem tenuis decuere togæ nitidique capilli;
Quem scis immunem Cynaræ placuisse rapaci.

In youth perhaps with not ungrateful pride,
I wore a silken robe, perfum'd my hair,
And without presents charm'd the venal fair.

Francis.

He was so fond of his liberty and ease, that he could brook no restraint, nor submit to any confinement, and even refused the honourable, as well as lucrative post of secretary, offered him by *Augustus*: and though he loved *Mæcenas* with all the warmth of the most cordial friendship, and though he was perfectly sensible of his great obligations to that *minister*, yet cannot he help remonstrating to his patron,

Quod si me noles usquam discedere; reddas
Forte latus, nigros augustâ fronte capillos;
Reddas dulce loqui; reddas ridere decorum, et
Inter vina fugam Cynaræ mœrere protervæ.

And yet, if I must never leave you more,
Give me my former vigour, and restore
The hair, that on the youthful forehead plays,
Give me to prate with joy, to laugh with ease,
And o'er the flowing bowl, in sighing strain
To talk of wanton Cynara's disdain. *Francis.*

and after having in a few words recounted the fable of the young fox who got into the granary, and had filled his paunch in such a manner, as not to be able to repass through the hole he had crept in at—he proceeds,

Hæc ego si compellar imagine, cuncta resigno.

If in in this tale th' unlucky picture's mine,
Chearful, the gifts of fortune I resign. *Francis.*
and

and now, says he, put me to the trial, and see whether I could not very readily and chearfully give up every possession your bounty bestowed on me—

Inspice, si possum donata reponere lætus.

His moral character, and the high sense he had of honour, may be seen in every part of his writings; and this he himself seems much to boast of,

Non patre præclaro, sed vitâ & pectore puro.

and again, in the eighteenth ode of the second book,

At fides & ingeni
Benigna vena est——

Yet with with a firm and honest heart,
Unknowing or of fraud or art. *Francis.*

His odes are full of noble and elevated sentiments: virtue is every where distinguished and inculcated: vice, upon all occasions, he explodes and abhors—the very ingenuous and self-confessions we meet with in his satires, concerning his own foibles and infirmities, are truly great, and the justness of his way of thinking appears through the whole tenor of his compositions, which we cannot too much admire——no man was ever so delicate in his notions of friendship——

——Amatorem quod amicæ
Turpia decipiunt cæcum vitia, aut etiam ipsa hæc
Delectant——
Vellem in amicitia sic erraremus, & isti
Errori nomen virtus posuisset honestum.

And yet a shorter method we may find,
As lovers to their fair are fondly blind,
Even on her ugliness with transport gaze——

Oh!

Oh ! were our weakness to our friends the same,
And stamp'd by virtue with some honest name.

Francis.

Speaking of those who are too morose, and too
severe in their censure of others, how agreeably
good-natured is his remark !

————cheu !

Quam temere in nosmet legem sancimus iniquam !
Nam vitiiis nemo sine nascitur——

Alas ! what laws, of how severe a strain
Against ourselves we thoughtlessly ordain !

For we have all our vices—— *Francis.*

Observe with what propriety he confesses his
own imperfections, which he means by his best en-
deavours to get rid of,

————Mediocribus, & queis

Ignoscas, vitiis teneor ; fortassis & istinc
Largiter abstulerit longa ætas, libet amicus,
Consilium proprium ; neque enim cum lectulus,
aut me

Porticus excepit, desum mihi——

Some venial frailties you may well forgive,
For such I own I have ; and yet even these
Or length of time, altho' by slow degrees,
A friend sincere, who can with candour love,
Or my own reason, shall perhaps remove.
For in my bed, or in the colonade
Sauntering, I call reflection to my aid. *Francis.*

How finely doth he describe frugality in his se-
cond satire, book the first ? With what justness has
he painted avarice in the first satire of the first
book ? How humorously does he lash the pride
and vanity of the Roman nobility in the sixth satire
of the same book ? How strongly does he expose
adultery

adultery in the second satire, book the first? How wittily he ridicules vice in all shapes in the third satire, book the second? In short, his observations and reflections throughout all his works, are just, sensible, poetical, and truly moral—and indeed, all he says is so strikingly impressive, that it is impossible not to feel it—his manner is so engaging, and he treats the most grave and serious subjects with such becoming wit and delicacy, that we are more readily persuaded and instructed by them, than by the most philosophical discourse; for as he himself very sensibly and very justly observes,

———ridiculum acri

Fortius & melius magnas plerumque secat res

For ridicule shall frequently prevail,

And cut the knot, when graver reasons fail.

Francis.

We shall have occasion for no farther proofs in confirmation of this subject: the friendship of the greatest wits, of the most learned men, of the most respectable characters in Rome, and of the very best poets, will sufficiently attest it: *Virgil* first introduced him to the acquaintance of *Mæcenas*, who could never afterwards live without him; even the great *Augustus* was so charmed with his conversation, that he distinguished him by the name of *lepidissimum homuncionem*, and would willingly have engaged him to accept of the post of private cabinet secretary.

PINDAR in no part of his writings appears inclined to speak with malignity against any person, no, not even against his enemies, who upon all occasions took opportunities to do him ill offices; he pleases himself with this comfortable reflection,

Κεῖσθαι γὰρ οὐκ ἴσμεν φθονος.

It is better to be envied than pitied.

and

and he much extols those who never lend an ear to such calumniators, who, says he, are not only disagreeable to others, but are even so to themselves, full of chicanery, falsehood, and fox-like cunning;

αμαχον κακον
αμφοτεροισ, διαβολων υποφατεις
Οργαις ατενεις αλοπεκων ικελοι.

he laughs with indignation at their weak efforts to injure him, comparing himself to a cork, which can never be made to sink, in spite of all endeavours.

αβαπτισος ειη φελλος ως
υπερ ερκος αλμας——

he is now and then indeed betrayed into an ill-natured declaration, but it is very rare—I will be a friend to my friends, but I openly declare myself a bitter foe to my enemies, and I shall take every occasion, and employ every method to throw myself upon them as a wolf, to bring about their destruction.

φιλον ειη
φιλειν, ποτι δε εχθρον
ατ' εχθρος των δυκοιο δικαν υποδευσομαι.
αλλ' αλλοτε πατεων οδοις σκαλαις.

however, he soon recovers his temper, and observes, that the example of * *Archilochus* is a sufficient warning—not too easily to encourage a propensity to censure, or to invidious altercation.

Ψογερον Αρχιλοχον βαρυλογοις εχθεσι παινομενον.

* He was a poet of the island of Paros (one of the Cyclad Islands). He writ so smart a satire against *Lycambes*, who after having promised him his daughter, married her to another, that he made him to hang himself.

HORACE has imitated this,

Archilochum propriis rabies armavit Iambo:

Archilochus, with fierce resentment warm'd,
Was with his own severe iambicks arm'd.

Francis.

No man, on the contrary, could be, or was more severe and satirical than HORACE; he never omitted an opportunity of displaying his talent for raillery—even in his odes he could not lay aside the bitterness of his reflections, unable to resist that acrimony which sharpened his satirical genius—

Parcus junctas quatiant fenestras——

Audivere, Lyce, Di mea vota——

Beatus ille qui procul negotiis——

In his odes,

At o Deorum——

Jamjam efficaci——

his satire is extremely keen; so is that against *Cassius Severus*;

Quid immerentes——

and that against *Mena* the freedman of *Pompey*,

Lupis & agnis——

in short, in many others of which we may very well say,

Hic nigræ succus loliginis, hæc est

Ærugo mera——

HORACE, however, knew perfectly well how to pay a compliment, whenever he was in a humour to do it—and he did it with inimitable grace and elegance; this is a truth evident in many of his odes: it is certain indeed, that the Roman nobility in the *Augustan* age were very delicate in this point,

point, and that it was therefore very necessary, that the *incense* should not be so strong as to become rather offensive than acceptable,

Aptus acutis

Naribus horum hominum——

Augustus, in particular, was very remarkably nice upon this head; the panegyric must be perfectly well rounded that could be grateful to him; he despised the common-place, gross and fulsome adulations of an impudent flatterer.

Cui male si palpere, recalcitrat undique tutus.

HORACE was very sparing of it; and when he does pay *Augustus* a compliment, it appears as if it were undesigned, and as if it arose from the very nature of the subject, easy and careless——and yet notwithstanding all this seeming indifference, is so admirably and energetically expressed, that nothing can be more finely imagined,

Cum tot sustineas, &c.

How beautiful is that compliment to the *Emperor* in his letter to *Quintilius*!

Si quis bella tibi terra pugnata marique
Dicat; & his verbis vacuas permulceat aures,
Tene magis saluum populus velit, an populum
tuo,

Servet in ambiguo, qui consulit & tibi & Urbi,
Jupiter; Augusti laudes agnoscere possis.

If some bold flatterer sooth your listening ears,
The conq'ring world, dread Sir, thy name re-
veres,

And Jove, our guardian God, with power divine,
Who watches o'er Rome's happiness and thine,
Yet holds it doubtful whether Rome or you,
With greater warmth each other's good pursue—
This praise, you own, is sacred *Cæsar's* fame—

Francis.

and that which he puts into the mouth of *Tiresias* is most charmingly turned,

Tempore quo juvenis Parthis horrendus ab alto
Demissum genus Ænea, tellure marique
Magnus erit——

What time a youth who shall sublimely trace
From fam'd Æneas his heroic race,
The Parthian's dread, triumphant shall maintain
His boundless empire over land and main.

Francis.

In the first satire of the second book, he introduces *Trebatius*, saying to him,

Aude

Cæsaris invicti res dicere; multa laborum
Præmia laturus——

To immortal Cæsar turn your lays,
Indulge your genius, and your fortune raise.

Francis.

with no other intention, than to have a fine opportunity of returning his friend this admirable answer, in which he, as it were, unintendingly pays *Augustus* the following noble compliment,

——Cupidum, pater optime, vires
Deficiunt, neque enim quivis horrentia pilis
Agmina, nec fracta pereuntes cuspidè Gallos,
Aut labentis equo describat vulnera Parthi.

Oh! were I equal to the glorious theme,
Bristled with spears his iron war should gleam,
A thousand darts should pierce the hardy Gaul,
And from his horse the wounded Parthian fall.

Francis.

it is worthy of observation in this place, to see how easily he runs into heroic verse, when the greatness of his subject demands it—: can any thing be more sublimely

sublimely expressed than the following most admirable lines, especially when we consider the mortality of the person for whom they were written;

Cœlo tonantem credidimus Jovem
Regnare; præfens divus habebitur
Augustus——

Dread Jove in thunder speaks his just domain,
On earth a present God shall *Cæsar* reign.

Francis.

How very obligingly and elegantly does he speak of his friend and patron *Mæcenas*, in answer to the impertinence of the idle coxcomb, who would intrude himself into the house of that able and favourite minister, by bribery and intrigue!

Domus hæc nec purior ulla est,
Nec magis his aliena malis.

No family was ever purer,
From such infections none securer.

Francis.

We meet with a variety of passages of equally intrinsic and sterling value in every part of his compositions.

HORACE was open, generous and disinterested: PINDAR was close, penurious and selfish: but then we are to observe, that our *Græcian poet* was born of parents whose circumstances were very indifferent——HORACE inherited a genteel patrimony, which he forfeited at the battle in which *Brutus* lost his life.

Unde simul primum me dimisere Philippi
Decisis humilem pennis, inopemque paterni
Et laris & fundi: paupertas impulit audax
Ut versus facerem——

The rapid tide of civil war amain,
Swept into arms, unequal to sustain

The

The might of Cæsar. Dread Philippi's field
First clipt my wings, and taught my pride to
yield,

My fortune ruin'd, blasted all my views,
Bold hunger edg'd, and want inspir'd my muse.

Francis.

Both our lyric *Poets*, however, found ways to procure comfortable fortunes, though by different methods — HORACE was by no means covetous, but PINDAR certainly lov'd money, which he calls *αριον*, the most desirable of all things :

αριον αριζηλος αλωθυον.

ανδρει φεγγος.

A star superlatively bright,

To man a joyous and all-guiding light.

and he therefore employed his utmost skill to acquire it ; he sold his verses at a pretty advanced price ; hear what he says, addressing the muse.

Το δ'ετιον ει μιδα

συεθει παρεχειν

φωναυ υπαρυγρον.

Indeed, determin'd to submit

To sell for gold—your songs of wit.

he is far from being ashamed to confess his venality : it was a custom established long before his time by *Simonides* and others——this he seems to hint at, in the beginning of his second Isthmian ode.

ει μεν παλαι——

φωτες, οσοι χρυσαμπυκων

εις διφρου μοισαν εβαι——

νον——

ριμφα παιδειυς στοξου——

ον, μελιγασται υμνυς——

α μοισα

α μοῖσα γὰρ ἢ φιλοκερδῆς
 πᾶ τότε ἢ αὐδ' ἐργατῆς——
 ἀργυροδύσαι προσαπα——
 χρηματα χρηματ' αἰνῆς.

- They who in ancient days——
 —Tuning their harps to soft and tender lays.
 —As yet the muse despising sordid gain,
 Strung not for gold her mercenary lyre.
 —But now she suffers all her tuneful train,
 Far other principles to hold;
 And with the * Spartan sage maintain,
 That, *Man is worthless without gold.*

G. West.

PINDAR may nevertheless be vindicated, if we consider, that he did no more than what was warranted by the customs, and by the manners of the times he lived in——the very ingenious and learned Mr. *Gilbert West*, in his note upon this passage, to which I refer the reader, has most admirably and copiously cleared him of this imputation.

There is not a line in HORACE but breathes a spirit of generosity : he lashes the miser ; and speaks highly in commendation of frugality and temperance ; he appears at all times perfectly satisfied with his circumstances, and ever ready to resign to fortune, what she had so liberally bestowed upon him.

Laudo manentem ; si celeres quatit
 Pennas, resigno quæ dedit, & mea
 Virtute me involvo, probamque
 Pauperiem sine dote quæro.

I can applaud her while she stays,
 But if she shake her rapid wings,
 I can resign with careless ease,
 The richest gifts her favour brings,

* Aristodemus.

Then

Then folded lie in virtue's arms,
And honest poverty's undower'd charms.

Francis.

Whenever he means to address his friend and patron *Mæcnas* in order to obtain a favour, he does it with such adroitness, with such ease, and with so much wit, that he scarce seems to ask it.

—Pauperemque dives

Me petit ; nihil supra

Deos laceffo ; nec potentem amicum

Largiora flagito ;

Satis beatum unicus Sabinis.

I'm by the rich and great carest ;

My patron's gift, my Sabine field

Shall all its rural plenty yield ;

But happy is that rural store,

Of heaven and him I ask no more. *Francis.*

and this lesson he recommends to his friend *Scæva*, when he instructs him how to conduct himself towards a great personage, to whose protection, patronage and service he is about to attach himself.

Coram rege sua de paupertate tacentes

Plus poscente ferent——

In silence, who their poverty conceal,

More than th' importunate, with kings prevail.

Francis.

He frequently entertained his friends *Mæcnas*, *Torquatus*, and others of the prime nobility, and was even elegant and superb in his hospitality.

Men of merit and learning, ever sure of his friendship, were secure also in their pretensions to his warmest recommendations ; his whole time, when at Rome, was employed in rendering them every service in his power. The letters he writes upon those occasions, are nervous and persuasive.

He

He had a very elegant taste for building, and even engaged in it far beyond his abilities, as he himself allows in his third satire of the first book, where he introduces *Damasippus* fairly rallying him for this folly.

—primum
Ædificas, hoc est, longos imitaris, ab imo
Ad summum totus moduli bipedalis—

First, that you build, and, scarce two foot of
height,

Mimic the mighty stature of the great. *Francis.*

and here, by the bye, we have reason to imagine that HORACE was low in stature, a circumstance he does not disown when speaking of himself.

Corporis exigui, &c.

Augustus, as has been already taken notice of, called him, *Lepidissimum bomuncionem*.

It is impossible to determine any thing concerning the stature of PINDAR; but if we may conjecture from the compliments he pays little men, we may reasonably suppose he was one himself.

οὐ γὰρ φυσὶν ὠρεῖα—
—νεῖαν εἰλαχεν.
ἀλλ' ὀνότος μὲν ἰδεῖσθαι
συμπέσειν δ' αἶχμα Ἰαφύος—

He cannot boast *Orion's* height,
So terrible to human fight,
Yet when he springs upon his foes,
They feel the deadly force of all his blows.

Καὶ τοὶ ποτ' ἄνταιν ὁμοῦς
θῆκαν ἀπὸ καδμείαν μορ—
—φαν βραχὺς. Ψυχὰν δ' ἀκαμπτὸς
προσπαλαίων ἤλθ' αὐτῆς
νιὸς Ἀλκμήνας—

Tho' of no large unwieldy size
With fierce *Anteus* to dispute the prize,
By noble resolution fir'd,
Alcmena's warlike son from *Thebes* retir'd.

HORACE was of an hasty, and of a choleric disposition, but at the same time very easily brought into good temper again.

Non dico horrendam rabiem——
and again,

Iraſci celerem, tamen ut placabilis eſſem,
——To paſſion quickly rais'd,
Yet not ill-natur'd, and with eaſe appeas'd.

Francis.

the characteristic, this, of a good mind, ſince thoſe who ſoonest take fire, are the ſoonest reconcileable, and have not the leaſt ill-will or malignity in their compoſition.

It is very evident, that both PINDAR and HORACE were extremely amorous; *Aibeneus*, ſpeaking of the former, ſays, he was « μετρίως ἐρωτικός—amorous to an exceſs—and he repeats a ſong of PINDAR's, in which he thus expreſſes himſelf.

εἰ καὶ ἔραν καὶ ἔρωτα χαρίζεσθαι,
καὶ κατὰ καιρὸν μὴ πρεσβύτερον
αἰδέμεν διώκει θυμὸς πρᾶξιν.

Love, love alone poſſeſs my ſoul,
And in my heart know no controul;
Let others toil—whiſt I employ
My hours and thoughts—in love and joy,
and another upon *Theocrenes*, a youth PINDAR was exceſſively enamoured with.

Ταοδὲ Θεοκρίνου ἀκτίνας πρῶτον
μαμαρίζουσας δράκεις, οὐ μὴ
ποδῶ κυμαίνεται, ἐξ ἀδαμαρτης
ἢ σιδαρῶ κεχαλκεύεται μελαίναν
καρδίαν ψυχρὰ φλογί—

Who

Who can unmov'd, *Theoxenes*, behold
 Without astonishing surprize,
 The beauties darting from thy eyes,
 And not their killing influence feel—
 Must have a heart of stone, or cas'd in steel—
 And be—or impotent—or old.

It is greatly to be regretted, that we have lost so large a part of his works, since by these little fragments which are handed down to us, we may see, that he introduced the Loves and Graces into his odes, as well as *Sappho* and *Anacreon*; and sometimes laid aside that solemn majesty and pomp of verse, as evidently appears in the writings which are happily preserved.

HORACE abounds in the tender passion ;

Nec, si quid olim lussit Anacreon,
 Delevit ætas. Spirat adhuc amor
 Vivuntque commissi calores
 Æoliæ fidibus puellæ.

Whatever old Anacreon sung,
 However tender was his lay,
 In spite of time is ever young,
 Nor Sappho's am'rous flames decay ;
 Her living songs preserve their charming art,
 Her love still breathes the passions of her heart.
Francis.

Of his odes,

Donec gratus eram——
 Quam multa gracilis——
 Quum tu, Lydia, Telephi——

and many more, it may well be said, that,

Venus

Quintâ parte sui nectaris imbuat.

The love of boys, however detestable and shocking to us, was by no means thought so in the days

of our *Poets*. PINDAR died in the arms of his beloved *Theoxenes*; and we are told, that HOKACE, even at the hour of his approaching dissolution, ordered looking-glasses to be fixed in every corner of his chamber; that he might at once behold the lascivious images which were placed around; and in this sensual manner entertained his wanton imagination, even to the very last moment of his existence.

They both of them met with many crosses and disappointments before they reached that degree of reputation to which they at last arrived.—Ælian says Πινδαρος ο ποιητής—ἀμαθείσι περίεργον ἀκροατάς, ἡττηθε Κορίνθιος Πένταρις; *Corinna* of Thebes, in her contention with PINDAR for the prize in lyric poetry, carried it five times from him successively—quare autem PINDARUM vicerit (says *Gyraldus*) duplicem causam affert *Pausanias*; & quod *Corinna* Æolica lingua usa esset, non autem Dorica, qua PINDARUS; & quod cum formosa esset scœmina, facile judicum animos in se convertit. The reason given by *Pausanias* why *Corinna* had the advantage of PINDAR in this poetical contest, is, first, because she employed the Æolic dialect, PINDAR the Doric; and secondly, because she was very remarkably handsome; a prevailing argument with her judges to give a decree in her favour. Ælian calls them ἀμαθείσι ἀκροατάς, unlearned auditors—This partiality in behalf of beauty, has often prevailed, even in more modern days; judges having frequently decided on the side of the ladies, attracted by the power of their alluring charms.

PINDAR, if we may depend upon the authority of *Athenæus*, drew upon himself the ill will and jealousy of his contemporary brethren, for having composed an ode, wherein the σιγμα was entirely omitted, Laudem magnam tulerat PINDARUS ex
 4 asigmo

afigmo illo cantico, secuta est comes invidia, multis των ἀρτιτεχνῶν non adeo felicis ingenii idem conantibus non pari successu, says *Causabon*, in his animadversions upon this passage—We have a few lines from his dithyrambics, in which PINDAR laughs at these cavillers,

πρὶν μὲν εἰρετὴ σχοινοτένια τὰ οἰδᾶ
καὶ τὸ σαυ κισθῆλον ἀνθρώποι, ἀπο
διδραμεύων—(vel ἀπο στομάτων).

Olim quidem exulabat e carminibus exilitas, & signum reprobum, O ! hominés e Dithyrambis.

Causabon.

Dionysius Halicarnassæus says, ἐνδε μελοποιία Πινδαρος ἐνδε τραγῳδία Λισχυλος—PINDAR excels in lyric poetry, *Æschylus* in tragedy.

HORACE had many enemies, and was obliged to wade through many difficulties, before he could arrive to that state of superiority, when he could say,

et jam dente minus mordeor invido,

of these secret and concealed malignant spirits who are ever busily instilling their poison into the ears of the great, where, as *Lucian* says, nothing is to be met with but suspicions, envy, falsehood and double dealing, jealousy and hatred, and that continual assiduity of destroying each other in the opinion of their patrons—ὅταν γὰρ αἰε μίξεις ἐλπίδου ἐνταυθα καὶ οἱ φόβοι χαλεπωτέροι, καὶ τὰ μίσθ ἐπισφαιέερα καὶ ζηλοτυπίαὶ ἠνακοτεχνέεραί παντες ἐν ἀλλήλους ὄξυ διδορκασι, καὶ ὥσπερ οἱ μονομαχοῦντους ἐπιτήρουν εἰ ποντὶ γυμνῶδεν μέρος θάσσαιντο τε σώματος. καὶ πρῶτος αὐτὸς ἐκασὸς εἰν ἐλομένος παρευθεῖται, καὶ παραγκωνίζεται τὸν πλησιον, καὶ τὸν παρ αὐτῆ, εἰ δύνοντο, ἐνποσπα καὶ υποσκέλιζει· ἐνθα ὁμῶν χρεῖος ἀτεχνῶς ἐνδὺς ἀνατέτραπται, καὶ παρατίσσυρται, καὶ τὸ τελευταῖον ἀτιμῶς

artius et totius.—for they were too much afraid of him to avow their rancour, but concealed their malevolence, and were therefore the more dangerous :

Fœnum habet in cornu, longę fuge.

Yonder he drives—avoid that furious beast.

Francis.

Cave, cave, namque in malos asperrimus

Parata tollo cornua :

Qualis Lycambæ spretus infido gener

Aut acer hostis Bupalò.

An si quis atro dente me petiverit,

Inultus ut flebo puer ?

Beware, beware, for sharp as spurs,

I lift my horns to butt at curs ;

Fierce as Archilochus I glow,

Like Hipponax, a deadly foe.

If any mungrel shall assail

My character with tooth and nail ;

What! like a truant boy shall I

Do nothing in revenge—but cry ?

Francis.

Notwithstanding the malignity of the envious part of mankind, our *Poets* had this heart-felt consolation ; they were loved, honoured and rewarded by men of real genius, and caressed by persons of the most exalted stations ;

————tamen me

Cum magnis vixisse invita fatebitur usque

Invidia————

Spite of herself, e'en envy must confess,

That I the friendship of the great possess.

Francis.

With what exultation, and how emphatically doth he pride himself with,

Quod

Quod monstror digito prætereuntium
Romanæ fidicen lyræ——

Thy gift it is, that all with ease,
Me prince of Roman lyrics own.

Francis.

and thence very naturally predicts the immortality
of his works.

Non usitata, nec tenui ferar
Penna, biformis per liquidum æther
Vates; neque in terris morabor
Longius——invidiæque major
Urbes relinquam.

With strong unwonted wing I rise
A twofold poet to the skies.
For above envy will I soar,
And tread this worthless earth no more. *Francis.*

PINDAR, speaking of his own verses, declares,

νεκταρ χυτον
μουσαν δ'οσιν——

Nectarean sweets the muse bestows,
For this, my verse, delicious flows.

in another place,

ελπιδ' εχο κλεος ευ
ρεσθαι κεν υψ'ηλον προσω——

From you, my present praise I claim,
To you, shall owe my future fame.

then again he pronounces, that he and his verses
shall never sink into oblivion:

Τον κτε χειμεριος ομβρος επακτος ελδαν
εξιβρομη νεφελας στρατος αμειλιχος
υ τ' ανεμος εε μαχους αλος
μξει παμφωρον χειραδι τυπτομενος——

Not the bleak winter's rapid shower,
Nor storm-portending clouds that fly
Like battling squadrons thro' the sky,

Nor

Nor the loud wind's tremendous sound,
Which threatens dire destruction round,
Me, or my works shall e'er devour.

This, HORACE has very happily imitated :

Exegi monumentum ære perennius,
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series & fuga temporum.

More durable than brass, the frame
Which here I dedicate to fame,
Higher than pyramids that rise,
With royal pride to brave the skies,
Nor years, tho' numberless the train,
Nor flight of seasons, wasting rain,
Nor winds that loud in tempests break,
Shall e'er its firm foundation shake. *Francis.*

They both of them were perfectly acquainted with their own merit——PINDAR very wittily answered a person, who, meaning to compliment him, said, wherever I am, and in whose company whatever, I am always enlarging in commendation of you and your writings——Sir, replied the *Poet*, you may very safely do so, for they will never contradict your recommendations : ἀρκεί γὰρ (οἶμαι says *Plutarch*) το τε Πινδαρε, προς τον λεγοντα πανταχου και προς παντας επαινειν αυτον, ειποντος κ'αγα σοι χαριεν αποδιδαμι. ποια γαρ σε αληθευειν. His only ambition was to live long in the full enjoyment of the reputation he had acquired, and in the esteem of the great ; and indeed, in such high veneration was he held after his death, that the *Lacedæmonians*, and a considerable time after, *Alexander* the Great, having taken *Thebes*, saved the descendants of PINDAR from slavery, and his house from being pulled down

down and destroyed, by fixing the following inscription over the front of his door.

Πινδαρε το μουσικοις το στεγανη μη καυστι.

Do not burn the house of PINDAR the poet.

I had almost forgot a circumstance greatly redounding to his honour—having been to see *Athens*, and being so well pleased with it, as to compliment that city with the pompous title of *the magnificent Athens, the mighty support of Greece*, μεγαλοπολις Αθηναι, ελλαδος ερεισμα, his countrymen laid a heavy fine upon him, which the Athenians publicly and generously repaid him.—These two Commonwealths, in the time of their prosperity, had an inveterate aversion to each other, and yet upon any public emergency or calamity, gave their mutual assistance with a warmth, which would have done honour to, and as could scarce have been expected from states in the strictest and most close alliance.

PINDAR flourished at a time, when honour, virtue, riches, and all the arts and sciences were in the highest glory and estimation—he frequently used to attend the Olympic games; upon all those occasions, he was received with the same universal applause, as *Lucian* tells us, *Herodotus* was, και εκ ειν ους ανηκος ην το Ηροδοτε ονοματος, οι μεν αυτοι ακουζαντες εν ολυμπια; οι δε εκ των της πανηγυριως ηκοντων πυθδαρομενοι. και εικου γεφανει μονον, εδεικνυτο αν τω δακτυλω ουτος εκεινος Ηροδοτος ειν, ο τας μαχαν τας περικας Ιασι συγγεγραφως, ο ται νικας ημων ημνηζας. τοι αυτ' εκεινος απελαυσε των ισοριων, εν μια συτοδω πανδημον τινα ποιην ψεφον της Ελλοδος λαβων, και ανακηρυχδεις. εκ υφ'ενος μα δια ηνερικος αλλεν απαση πολει, οδεν εκασος ην των πανηγυριων.—There was not one person, but who knew the name of *Herodotus*—whenever he appeared in public, he was pointed at—this, they cried, is the celebrated historian *Herodotus*, who wrote of the Persian war in the Ionic

dialect, and who so excellently and elegantly described our victories; this applause was not only given him by the representatives of one single city, but by the united and general consent of all the deputies that were sent thither from every city of Greece.

HORACE lived in the Augustan age, and was the admiration of the Roman people:

Romæ principis urbium
Dignatur soboles inter amabiles
Votum ponere me charos :
Et jam vente minus mordeor invido.

The sons of Rome, majestic Rome,
Have plac'd me in the poets choir,
And envy now, or dead or dumb,
Forbears to blame, what they admire.

Francis.

HORACE had greatly the advantage of PINDAR with respect to the choice of his subjects, and had, for that reason, a finer opportunity of displaying his talents: PINDAR, on the contrary, was under the disagreeable necessity of writing panegyrics, and sometimes to persons who were little entitled to them—but write he must—or starve—and yet, notwithstanding all these difficulties, we cannot help admiring his inestimable, nay almost divinely inspired writings; we read them with a pleasure which seldom attends panegyrical compositions, for the most part so unmeaningly insipid.—Satire is ever universally agreeable, arising from that invidious disposition in mankind—we are too apt to triumph over the faults of others, and to neglect looking into ourselves.

The works of PINDAR, if we may credit *Abenens*, were almost forgotten in the time of *Eupolis*, the comic poet, who did not live above an hundred

dred years after him—this *Eupolis* was drowned in a naval expedition, during the Peloponesian war, *περιθανε ναυμαχίας* (says *Suidas*) *κατα την ελλησποντον εν τω προς Λακεδαιμονίης πολέμῳ*—and for this reason, proceeds the same author, a law was enacted, by which poets were exempted from military duty—*και εκ τούτου εκωλύθη στρατεύεσθαι ποιητήν*—this *Eupolis* laments the corrupted taste of the wits of his age, who, in the words of *Causabon*, preferred the effeminate and lascivious trifles of other poets, to the manly and chaste compositions of *PINDAR*, that is the dirty *scoria* of lead, to the most pure and refined gold—*quod mollia & lasciva aliorum poetarum erotopægnia Pindaricæ musæ, hoc est scædam plumbi scoriæ puro puto auro anteponerent*—.

Aristophanes, who lived about the same time, in many parts of his comedies, throws his sarcastical squibs at *PINDAR*, as for example, where he puts the following sentence in the mouth of *Socrates*,

πλῆντες αὐταὶ βοσκῶσι σοφίαις

*Θεριομαντεῖς, ἰατροτεχνῆαι, σφραγίδου χαρτοκομήνταις
Οὐδὲν δρωῦνται, βοσκῶσ' ἄγχι, ὅτι ταύτας μῦθοι ποιοῦσιν.*

Such as feed sophists, conjurers, divines,
The doctor spruce, his fingers deck'd with rings,
The gallant youth, and dithyrambic bard.

He frequently takes opportunities of collecting scraps of lyric poetry together, and jumbling them into the dithyrambic measure, by way of ridicule.

νύμφαν νεφέλαν στρεταίχλαν δαῖον ὄμμα.

The dark moist clouds impetuous and dreadful.

*πρᾶγμα τῶν τε καὶ μάχων
καὶ λαμᾶων ἀπαλλαγίς.*

Free from the warlike, turbulent, and rash.

Here I should have given an account of the games and exercises of the Grecians, their original institution, and the advantages arising from them, had not *Lucian* very largely treated of these matters in his *Anacharsis*. I might also have expatiated upon the Olympic games, &c. but Mr. *Gilbert West* has so judiciously, and so excellently done it to our hands, that he has in a manner exhausted the subject.

PINDAR used the doric dialect in his compositions, and *Plato* (as we read in *Plutarch*, in his book on music) admitted this dialect into his commonwealth, as more vigorous and inspiring, than any other measure; and because the dignity he so much admires in PINDAR upon that very account, kept the young men in great order, and under proper discipline; who were rather rendered effeminate and too loose, by the songs which were written in the *Lydian* or *Pbrygian* measure.

After having carried *Your Lordship* thus far, it will be time to say something concerning the writings of our two *Lyric Poets*.

PINDAR, besides his *Olympics*, *Pythian*, *Isthmian*, and *Nemean* Odes, which are still extant, and which were distinguished by the ancients; with the appellation of the *Four Books of the Period*, which was the cycle of four compleat years, wrote several other pieces, which are lost; we have a few, and but a few fragments of them here and there dispersed among the writings of *Eustatbius*, *Atbenæus*, *Strabo*, *Philo*, the Jew, *Pausanias*, *Dionysius Halicarnassensis*, *Plutarch*, *Stobæus*, *Suidas*, &c.—— This last writer, says PINDAR, composed seventeen books in the Doric style, ἐν ὁρίῳ δὲ βελαιοῖς ἰ. δω-
νδὶ διαλεκτῷ, τὰντα——all which he mentions: it is remarkable however, that he makes no mention of the *Isthmian* or *Nemean*, and that instead of *Olympic* and *Pythia*, as it is usually written in all the editions

editions of PINDAR, *Suidas* should call them *Olympionica*, *Pythonica*. *Causabon* upon this article says, quas ego voces centeo esse reponendas in frontem singulorum PINDARI librorum, pro eo quod nunc legimus *Olympia*, *Pythea*, male opinor, non enim ludos laudare poetæ est, ut loquantur intento, sed ipsos victores.

These four games were called *Periods*, by way of pre-eminence; for the most of the considerable cities of Greece held their own assemblies, for the celebration of particular games, and invited a vast number of spectators and athletics from different parts of the country; there were four notwithstanding of more considerable note than the rest, and they were distinguished for that reason, and called the *sacred games*: such were the *Olympic*, held at *Pisa* in *Elis*, in honour of *Jupiter*: the *Pythian*, at *Cyrrha*, a city of *Phocis* near *Delphi*, sacred to *Apollo*: the *Isthmian*, on the *Peloponesian Isthmus*, near *Corinth* and *Sicyon*, consecrated to *Neptune*: and the *Nemean*, in a valley of the same name near *Argos*, also dedicated to *Jupiter*. The person who came off victorious at all these four games, which was called the *Conquest of the Period*, περιόδου νικᾶν, received such great honours as made PINDAR frequently compare him to the very Gods themselves: *Cicero* says, that it was equal to a Roman triumph.

The *Profodia*, according to *Suidas*, were little lyric poems, sung at the solemn festival of the Gods—προσῳδια τὰ εἰς πανηγυρεῖς θεῶν ποιήματα παρὰ τῶν λυρικών λεγόμενα—and *Causabon*, explaining a passage in *Athenæus*, says, errant qui confundunt modos profodiacos & apostolicos; diversi enim sunt: προσῳδιον sive προσῳδιον carmen est ab iis cantari solitum qui ad Apollinem accedebant. Apostolicus modus quod ex ipso nomine licet conjicere, is est, qui convenit τοῖς ἀποστολοῖς vel ἀποστολεῦσι; quæ
erant

stant apud Græcos præfecturæ nauticæ vocabula : They are greatly mistaken, who confound the *profodiac* and *apostolic* songs, for they differ widely ; the *profodiac* was sung by those who approached the temple of Apollo—the *apostolic*, as the very name imports, was meant as a compliment to the great officers of their naval armaments.

I conjecture that the *profodion* was sung during their procession towards the temple of the Delphic God ; and the *apostolic* by the sailors, at their embarkation on board the galleys.

Suidas tells us, that the *παρθεναὶ* were songs composed in honour of the young maidens, as indeed the very name implies. He calls the *Pæans*, *παῖς ἐνθουσιας*, huzzas, acclamations of joy, &c.—he farther observes, there are two kinds of them, the one was sung in praise of *Mars*, before they engaged in battle—the other after a victory was obtained. The ancients never wrote *Pæans*, but to pay their worship to the Gods ; and one of the principal articles of impeachment brought by *Demophilus* against *Aristotle*, at Athens, charged him with impiety towards the Gods, for having written that fine ode, which we find of his in *Athenæus*, and in *Diogenes Laertius*, as a compliment to a certain person named *Hermias*, the tyrant of *Atarneæ*, which *Demophilus* pretended to be a *Pæan*, although *Aristotle*, in his defence, produced many reasons, and those very forcible ones, to prove the contrary, and among the rest, this, that he had not once made use of the words, *ὦ παῖς*, which were the very characteristic of these sort of compositions. At length however, the Athenians became less scrupulous in these points, and in process of time, they wrote *pæans* in compliment to their great men and heroes ; *Demetrius* was honored with one, and after him, *Ptolomeus*, king of *Ægypt*.

Macrobius

Macrobius gives us a very curious reason for the original custom of calling out, *ὦ παῖα*—it was, because *Apollo* was named *ἰητής*, from his power of healing; or that, *ἰέναι βέλος ἐχέπικες*, he darted his arrows—and, *παῖα ἀπὸ τοῦ παῖεν τὰς ἀνίας*, he relieved pain.

We meet with a very droll story in *Libanius*, concerning the origin of this acclamation: *Κλειάρχος ὁ Σολεὺς φησὶν ἐκ καλκίδος τῆς Εὐβοίας ἀνακομιζούσαν εἰς Δελφούς Ἀπλλωνα καὶ Ἀρτεμιν γυνεσδας παρὰ τοῦ τε κληδέντος πυθῶνος σπηλαίου. καὶ φερόμενι τοῦ πυθῶνος ἐπ' αὐτοῦ, ἡ λήτω τῶν παιδῶν τὸν ἑστῆρον ἐν ταῖς ἀγκυλαῖς ἔχουσα προσβάσα τὸ λῖθον τὸ νῦν ἐστὶ κεκείμενον ὑπὸ τοῦ ποδὶ τῆς χαλκῆς ἐργασμένης λήτης ὁ τῆς τοῦ τε τραξίως μίμημα γενομένου ἀνακρίεται περὶ τὴν πλατάνον ἐν Δελφοῖς, εἶπεν, ὦ παῖ, τυχεῖν δὲ τοῦτα μετὰ χειρὸς ἔχοντα τὸν Ἀπὸλλωνα, τοῦτο δ' εἰς ὡς ἀν εἴποι τίς τις παῖ, βάλλε παῖ, &c.——*Latona* conveying her children from *Chalcis* (the Negropont) in *Eubœa* to *Delfbi*, and stopping to repose herself at the cave of the serpent *Python*, the hideous monster came out with great fury, and attempted to devour her; being much affrighted, she took *Diana* into her arms, and flew away, and got upon a large stone, which now serves as a pedestal to the statue of that Goddess, and upon which the whole of this account is engraven: *Apollo* having luckily his bow and arrows, she called to him repeatedly, *ὦ παῖ, ὦ παῖον*, draw my son, strike him my son——This circumstance gave rise to that acclamation, which has ever since been in use, when persons are in danger.*

Plutarch, in his book on music, says, there is a very great difference between the *Pæan* and the *Hyporchæmas*, as we may see in *PINDAR*, who composed both—*πεχρηται δὲ τὸ γένει τῆς ποιήσεως ταύτης καὶ Πινδαρῆς. ὁ δὲ παῖαν ὅτι διαφορὰν ἔχει πρὸς τὰ ὑπορχήματα, τὰ πινδαρῶν ποιήματα δηλώσει. γέγρασι γὰρ καὶ παῖαν καὶ ὑπορχήματα.* The *Hyporchæma* were songs

songs accompanied with dancing, *εν δηλω* (says *Læ-
cian*) *δε γε εδ' αι δυοια. ανεν ορχησεως αλλα συν ταυτη,*
και μετα μουσικης εγινοντο. παιδων χοροι συνελθοντεν δε
*α αριτοι—υπορχηματα εκαλειτο—*No sacred rites were
performed at *Delos*, without musick and dancing;
the young men used to come with their flutes
and lyre, playing and dancing at the same time;
they were called, for that reason, *Hyporchema*.
Causabon is of opinion, that the dances were com-
posed for the songs; saltationes voci subservientes.
We may very easily reconcile these differences, for
Athenæus says, the *Hyporchema* was a kind of dance,
in which both men and women, who made up the
troop, danced whilst they were singing; and that of
these, the *Profodia*, the *Apostolos*, and the *Partbenia*,
were the most considerable; but as for the hymns,
and those more especially, which were composed
in honour of *Venus* and *Bacchus*; and the *Pæans*,
they were indifferently executed, either with or
without dancing—*ηδε υπορχηματικη εστιν, εν η αδων ο*
χορος ορχηται. &c. These were the same as the
Carmen saliare of the Romans, which *et saltantibus*
accinebatur.

There were, according to *Athenæus*, three sort of
dances pertinent to the stage; the *tragic*, the *comic*,
and the *satirical*; those adapted to lyric poetry
were the same in number; the *Pyrrhic*, the *Gym-
nopodic*, and the *Hypochoermatic*; the *Pyrrhic* much
resembled the *Satiric*, because they were both per-
formed with the like spirit and quickness; it was a
military dance; the *Gymnopodic* was serious, and
upon that account called *εμμελειαν*, and there is a
certain solemn majesty in both; the *Hypochoermatic*
was a comic dance, and was distinguished by the
appellation of *Cordax*, because it was spirited and
lively—*τρεις δ' εστι της σκηνηκης ποιησεως. ορχησεις, τρα-*
γικη, κωμικη, σατυρικη. ομοιως δε και της λυρικης ποιη-
σεως τρεις, πυρρική, γυμνοπαιδικη, υπορχηματικη. και
εστι

εἶν ὁμοία ἢ μὲν πυρρὴν τῇ στυρῇ. ἀμφοτέραι γὰρ δια-
ταχούσι πολέμικη δὲ δοκεῖ εἶναι ἡ πυρρὴ, ἐνὸπλοι γὰρ αὐ-
τὴν παῖδες ὀρχοῦνται—ἡ δὲ γυμνοπαίδικη παρεμφερὲς εἴ-
τι τραγικὴ ὀρχοῦσι ὅτις ἐμμελὴς καλεῖται ἐν ἑκατέρῃ δὲ
ὁρᾶται τὸ βαρὺ καὶ σέμνον. ἡ δ' ὑπορχηματικὴ τῇ κωμικῇ
οἰκίζεται ἢ τις καλεῖται κορδαξ.

It is much to be regretted, that we are deprived of the greatest part of PINDAR's best compositions; we might then have seen the difference between his *Daphnephorics*, *Pæans*, and *Profodias*, written in compliment to *Apollo*, and those he composed in honour of *Bacchus*, called *Dithyrambis*.

Καὶ διδυραμβὸς ὁ Διόνυσος παρὰ
τὸ δυο θυραὶ βῆναι, τῇ τε τῇ
μητρὶ Σεμέλῃ καὶ τῶν μηρῶν
τῇ Διὶ—

He was called *Dithyrambis*, because he entered into the world by the womb of his mother *Semele*, and by the thigh of *Jupiter*.

They differed probably in cadence, measure, and expression; the dithyrambics at least appear to have been turgid, full of metaphorical figures, and abounding with compound words, and so complex as not to be easily understood, and as *Suidas* says, *περὶ τῶν μετὰ τῶν καὶ τῶν νεφελῶν λέγουσι πολλὰ, καὶ συνδετὺς δὲ δεξιῇ ἐποιοῦν*.

Aristophanes called these men *μετὰ τῶν καὶ*, writers of bombast, or florid nonsense; thence also came the proverb, *διδυραμβῶν γούρ ἐχέει ἐλαττονα*.—This is as unintelligible as a dithyrambic verse.

The dithyrambic verse was at first held in high estimation, as long as the poets knew their bounds of expression; but in process of time it became the object of ridicule for the above-mentioned reasons, and were by no means allowed as good poetry; they were therefore seldom admitted, but in drinking

H

songs.

songs.—*Philochorus*, in *Athenæus*, expressly declares, *ἐκ αἰ διθυραμβοῦσιν, ἀλλ' ὅταν σπένδωσι τοῖς μὲν Διονυσίῳ, εἰ οἶνω καὶ μέθῃ*—the ancients never used dithyrambics, but when they drank and got intoxicated. *Archilochus*, in the same author, says,

—ὡς Διονυσοῖο ἀνακτος καλὸν ἐξαῖραι
μέλος οἶδα διθυραμβὸν οἶνω συγχεραυνόεισι θρήναί.

In dithyrambic song I'll join,
Warm'd with the juice of purple wine.

We find the following line of *Epicarmus*, in *Athenæus* also,

ἐκ ἐστὶ διθυραμβὸς ἐκ ὕδαρ πίηται.

No dithyrambic song shall grace
The tables of the water-drinking race.

There was yet another kind of writing among the compositions of *PINDAR*, which were only sung at the merry meetings; these were called *scholia*, by the ancients, and by *Suidas*, *παροινίουσιν ὕδασι*.—One *Therpander* was the original inventor; they were generally sung at weddings.—The ancient Greeks, at their entertainments, lay upon small couches, which were placed round the table, for the conveniency of the guests, as many as there happened to be invited; towards the conclusion of the feast, a branch of myrtle was delivered to the person who sat at the bottom of the table, in consequence of which, he sung a love-song, and when he had done, delivered the branch to his next neighbour; who continued the same ceremony till it came up to the master of the feast.

This they called the *περιόδον σκολιαν*, because it went round. These *scholia* frequently contained moral reflections, and panegyrical compliments, in commendation of such persons as had behaved valiantly,——*verissimum est scolarum argumenta fuisse*

fuisse *σιωπία* & vitæ præcepta (says *Casaubon*) suntque pleraque illorum facta ex dictis sapientum quas *ᾠδομένα* olim dicta sunt, quia moris erat ea cantare in conviviis; and in *Josephus Laurentius*, de conviviis veterum, we meet with the following passage;—In conviviis post cœnam lyra circumferri solita, ad quam fidibus canebatur. Lyra illa obliquo & sinuoso circuitu in mensa ambulans pectinatim quodammodo & non feriatim, & per ordinem accubitus conviviis tradita; atque inde carmina illa, quæ ad lyram canebantur scoliarum appellationem meruere. Qui canebant, myrtum vel laurum manu tenebant, qui versus *Æschyli* caneret myrteum ramulum manu teneret—qui vero *Homericos* laureum tramitem. His scoliis carminibus aut illustrium virorum & fortium laudes canebantur, aut præclaras sententias continebant, aut mixtim utrumque. Scolii inventionem *Terpandro* attribuit *Plutarchus*.
 αἱ δὲ καθὰ περ Πινδαρος φησι καὶ τῶν σκολίων μέλων Τερπανδρὸς εὐρέτης ἦν—*Suidas* and *Aristophanes* both of them affirm *Pericles* to have written the Athenian laws in short songs, in imitation of the *scolia*, in order that they might be sung, and by that means the more readily remembered.

Athenæus informs us, that there were three different ways of singing at table; the first, when all the company sung together in chorus; the second, in which they sung in rotation; and lastly, where the fine singers only performed, singly and in turn,

There were two sorts of *scolia*, the one was called *σκοπτικά* or satirical, written to expose and to ridicule vice; the other *σπουδαία*, in praise of virtue; there were also what they called the *θρηνόδην*, the dismal or melancholy, because they were celebrated at funerals. I have somewhere in *Athenæus* met with a passage which inclines me to believe the *scolia* were something like the Italian *canzonette*, or the French chansons à boire.

Quintilian, speaking of *Pindar*, says, *novem vero lyricorum longe PINDARUS princeps, spiritus magnificentia, sententiis, figuris, beatissima rerum verborumque copia, & velut quodam eloquentiæ flumine*; propter quæ *HORATIUS* eum merito credit nemini imitabilem; one would almost suspect this great writer had copied his opinion of *PINDAR* from *Dionysius Halicarnassensis*, whose words are, Ζηλωτος δε και Πινδαρος ονοματων και νοηματων ευρεκα, και μεγαλοπρεπειας και τονυ, και περιουσιας και κατασκευη; και δυναμειως, και πικρίας. μετα-ηδονης, και πυκνοτητος και σεμνοτητος, και γναιμολογιας, και ενεργειας, και σχηματισμων, και ηθο ποιιας, και αυξησεως και δεινωσεως, μαλιστα δε των εις σωφροσυνην και ευσεβειαν και μεγαλοπρεπειαν ηδων.—And indeed this great writer perfectly understood the character of *PINDAR*, for he has committed nothing throughout the whole of his works, in which the true sublime of *Longinus* is not strongly marked even in its fullest lustre.

Statius, a very unequal poet, though, in some parts of his versification, not inferior even to *Virgil* himself, thus invokes *PINDAR*.

Tuque regnator Lyricæ cohortis,
Da novi paulum mihi jura plectri,
Si tuas cantu Latio sacravi,
PINDARE, Thebas.

Great chief of all the lyric throng
If I, perchance, in Latian song
Thy favour'd Thebes have grac'd—
PINDAR, in kind return, reward
And new attune my slacken'd chord—
My name, next thine, be plac'd.—

I must ingenuously confess, *my Lord*, that however prolix I may appear, I cannot help pointing out a few passages to *your Lordship* of this divine poet, which I never read but with the greatest pleasure

sure and emotion. How finely does he express the joy old *Æson* feels on discovering his son *Jason*, whom he had given up as lost.

———τον μὲν εἶσαλ
 δοντ' ὄντων ὀφθαλμοὶ πατρός,
 οὐκ δὲ αἶψ' αὐτὴ πομφολυξὼν
 δακρυὰ γηραλέων βλεφάρων
 αὐτὴ περὶ ψυχάν, ἔπει
 γαδρῶσιν ἐξαιρετοῦ
 γούρου ἰδὼν καλλίστον ἀνδρῶν.

The tender fire his *Jason* knew,
 As near the beach the vessel drew,
 Tears from his aged eyelids ran,
 To see the best of sons, and loveliest of men.

How nobly does he describe the pious and spirited behaviour of *Antilochus*; how tenderly and affectionately does he paint that action, with what life, with what vigour, with what colouring! and as *Dionysius Halicarnassæus* has it, ὥς μιν οὐδὲν ἡμῖν διαφέρειν γινομένα τὰ πρᾶγματα ἢ λεγόμενα ὄραν.——

It does not appear as a recital, but we are almost tempted to believe we see the action before our eyes, —who can, without fear and trembling, behold poor *Nestor* entangled in his chariot wheels, one of his horses being wounded, attacked by *Memnon*, after he had dropped his lance!——What joy, and yet what sorrow and pity do we not feel at the same time, when we see his son *Antilochus* intrepidly opposing himself in combat, losing his life, in order to defend and preserve that of his father!

μῶν δὲ ὁ θεὸς ἀνὴρ, πρῆτατο μὲν θάνα
 τοιοῦτο κομιδᾶν πατρός, εἶδο
 κῆσεν τὸν παλαιὸν γένεα σπελτεροῖσιν
 ἐρχόντων πελώριον τελευταῖς
 ὑπὸ τοῦ ἀμφοῖ τοκυσὶν ἐμμεν πρὸς ἀρετᾶν.

Behold

Behold the brave intrepid son,
Memnon, his father's foe, oppose ;
 His breast with pious duty glows——
 His course of life how nobly run !
 By such immortal deeds, his name
 Shall live recorded in the book of Fame.

What can be more happily imagined, than what
 he says upon the birth of *Aristeus* ?

ται γ' ἐπιγυῖ ἰδίων
 ὀπκαμεναι βρεφὸς αὐταῖς
 νεχθας ἐν χεῖλεσσι, καὶ ἀμ
 βροσσιαν στοχοῖσι.——

Belov'd and cherish'd by each fav'ring muse;
 The fost'ring hours, with tender care,
 For him ambrosial sweets prepare,
 And the rich nectar on his lips diffuse.

The compliment he pays the Rhodians upon their
 excellency in sculpture is most elegant ;

εργα δὲ ζῶσιν ἐρπιν
 τε σοὶ δ' ὁμοῖα κέλευσι φέρων.

The wheels so exquisitely wrought,
 Turn'd round and mov'd——to the beholder's
 thought.

How bold and expressive is his description of
 the sacking of a town !

καὶ μὲν
 ξέναπαρας, ἐπειὶ βασιλεὺς ὀκηθεν
 ἔ πολον, ἰδε πατριδα πολυκτεανον
 υποσερεα πυρὶ πλαγαῖς τε τιδαρε
 βατδόν ἐς, οχρετον ατας ἰχοισαν εαν πολαν.

Soon, as a mark of wrath divine,
Epaïas, false, perfidious lord,
 Severely felt the hostile sword ;
 The cities, towns, so lately thine,

Thy

Thy palaces and lofty spires
Fell victims to devouring fires,——
Thy riches lost—thy all consum'd,
To universal ruin doom'd.

The joy of an old man at the birth of a son, is
very agreeably expressed,

επει πλατας ολα

χων πομενα επακτον αλλοτριον σογερτατος.

No offspring to inherit! damps our joy,
'Tis then our large possessions cloy——
When those, who by no blood ally'd,
Shall all our treasur'd wealth divide.

He paints the shame and grief of the gladiators,
conquered at the Pythic games in the strongest
colours ;

τοις υτε νοσος ομως

επαλπιος εν τυδι

αδι κριδη υδε μολοτων

παρ ματερ αμφι γελος

γλυκος ωρσεν, κατα λαυρας

δ'εχθρων απαροι πτωσσοντι

συμφορα δεδαιγμενοι——

Stung with a conscious sense of shame,
Homeward from the *Pythian* game,
In sullen silence they retreat,
Greatly abash'd by their defeat :
No friends, with joyous dance and song,
In sprightly troops around them throng ;
Onward they move, with slow unwilling pace,
And seek, in solitude, to hide disgrace.

How lively and strikingly bold is his description
of mount *Ætna*, which is the more pleasing too,
as he is the first poet who attempted it!——Mr.
West, from whom I have taken this observation,
remarks

remarks farther, that as *Homer* has taken no notice of this very extraordinary *Phænomenon*, we are to presume it did not emit its flames in his days——

τας βρευγοντας μιν απλα
τε πυρος αγνοταται
εκ μυχων παλαι ποταμοι
δ' αμειραισι μεν προχουσι, ροον καπνη
αιδων' αλλ' εν ορηταισι πετρας
φοιτιδα κυλινδομενα φλοξ ει βαθει—
αν ριξει ποτε πλανα συν παταγω.

Forth from whose nitrous caverns issuing rise
Pure liquid fountains of tempestuous fire,
And veil in ruddy mists the noon-tide skies,
While wrapt in smoke the eddying flames
aspire,
Or gleaming thro' the night with hideous roar,
Far o'er the redd'ning main huge rocky fragments
pour. G. West.

This has been imitated by *Virgil*;

—Sed horrificis juxta tonat *Ætna* ruinis,
Interdumque atram prorumpit ad *æthera* nubem,
Turbine fumantem piceo & candente favilla,
Attollitque globos flammæ, & sidera lambit;
Interdum scopulos avulsaque viscera montis
Erigit eructans, liquefactaque saxa sub auras
Cum gemitu glomerat, fundoque exæstuat imo.

Is to the foot of thund'ring *Ætna* join'd.
By turns, a pitchy cloud she rowls on high,
By turns, hot embers from her entrails fly,
And flakes of mounting flames, that lick the }
sky.
Oft from her bowels massy rocks are thrown,
And shiver'd by the force, come piece-meal down. Oft

Oft liquid lakes of burning sulphur flow;
Fed from the fiery springs that boil below.

Dryden.

This imitation, however, is by far inferior to the Greek description, and as *Favonius* says, ejusmodi sententias & verba molitus est, ut PINDARO quoque ipso, qui nimis opimâ pinguique esse facundia existimatus est, insolentior, hoc quidem in loco, tumidaque sit.

I beg leave in this place to introduce a description of Mount *Vesuvius*, from a poem intitled *Pre-existence*, published some years since ;

————as when *Vesuvius* shakes
With inward torments, and disgorges flames,
O'er the vast mountain's ridge the burning waves
Drive their refulgent curls, and on they rowl,
Sweeping the glowing plains down to the sea ;
Th' affrighted sea leaps back with hideous roar,
To give the fire its course————

which I attempted to translate thus,

————Ut quando liquefacta laborat
Viscera convulsus, celeresque *Vesuvius* ignes
Eructat ; vasti summo de vertice montis
Flammantes undant fulgenti gurgite fluctus ;
Seque per ardentem violento turbine campos
In mare præcipitant : mare sævo horrore tremiscens
Attonitis recidit undis, reboatque fragore
Plusquam fulmineo———— :

PINDAR's description of Fortune is truly beautiful :

————σώττειρα τυχά ;
τὴν γὰρ ἐν ποταμῷ κυβερνοῦνται θεαί,
ναεὶ, ἐν χερσὶν τελαμῶναι πολεμοί,
ἡ ἀγορὴ βυλαφοροί————

I

Fortune,

Fortune the anxious pilot guides,
 While o'er the rude and furly deep,
 Along the lofty vessels sweep:—
 In war, and in the senate she presides.
 Of what is great and good below,
 It is to Fortune, all we owe.

Virgil and *HORACE* have enriched many parts of their writings with a variety of thoughts borrowed from our Greek lyric poet; they were in a manner ravished and transported with his enthusiasm, just as the priestess of the Delphic God, when from her tripod she is explaining the mystic oracles of the far-darting *Apello*.

It would take up too much of *your Lordship's* and my time, was I to enter into a minute detail of all the beauties of *PINDAR*—his diction is chaste, his sentiments just and noble, his figures, and more especially his metaphors, allegories and hyperboles, are natural, strong and energetic; his thoughts are rich and happy; in his choice of words, he is correct and expressive; his rapidity is astonishing.

Quintilian, speaking of the hyperboles, has this passage; *exquisitam vero figuram hujus rei deprehendisse apud principem lyricorum PINDARUM* videor in libro, quem inscripsit *υμνος*. Is namque *Herculis* impetum adversus *Meropas* qui in insula *Co* dicuntur habitasse, non igni, nec ventis, nec mari, sed fulmini dicit similem fuisse, ut illa minora, hoc par essent.

Dionysius Halicarnassensis, in his book concerning the proper disposition of words, gives *PINDAR* this character, Παιντων μεν ουν Πινδαρος αρκετοι πα-
 ρακλησεις, συγγραφων δε Θεκυδιδης κρατιστοι γαρ ετοι-
 ποιηται της αυσης αρμονιας—αρχετων δε Πινδαρος
 και ταυτη διδυραμβος τις—ταχυται τε αλυπως και
 επικρανει τις ακρας μετριοις, &c. *PINDAR*, among
 the

the poets, and Thucidides, of all the historians, were certainly the greatest, for that happiness and harmony of expression, with which we are entertained throughout all their works——begin we with the dithyrambics of PINDAR, and here *Dion* repeats several lines, and then goes on—every body must allow the force of these nervous, bold, grave and sententious verses, which by no means tire or grate the ear.

These great beauties of PINDAR furnished the epigrammatists with a fine opportunity of paying their court to him; this we meet in several places of the *antibologia*, where he is sometimes called,

ευφωνων πιεριδων προπολον.

The minister of the sweetly singing Muses.

At other times,

Πιεριναν σαλπικα, των ευαγγελων βαρυμνων
χαλκευταν.

The Muses, trumpet, and the composer of divine songs.

Hence it was said,

Νεβριων οπως σαλπιγξ υπειριαχεν αυλων
τοσσοι υπερ πασας εκρωγες σιλω χαλυσ.

So far 'bove other lyres, surpass'd his own,
As does the trump the flute's melodious tone.

HORACE, in imitation of this passage, says,

Monte decurrens, velut amnis, imbres
Quem super notas aluere ripas,
Fervet, immensusque ruit profundo.

PINDARUS ore.

As when a river, swoln with sudden show'rs,
 O'er its known banks from some steep mountain
 pours,
 So in profound, unmeasurable song,
 The deep-mouth'd PINDAR foaming pours along.
Francis.

PINDAR and *Sophocles*, says *Longinus*, seem to carry every thing before them, though sometimes, adds the same very elegant critic, they sink without any visible cause, and lose their brilliancy——
 οὗτε Πινδαρος καὶ Σοφοκλῆς οὔτε μὲν οἷον πάντα ἐπιφλεγυσὶ
 τῇ φορᾷ, σβεννύνται δ' ἀλυγῶς πολλακίς καὶ πίπτουσιν αὐτο-
 χεσάτα——that is to say, That there are many faults here and there, to be met with amongst all his beauties, and which the critics have, and I will now take some notice of.

And first; he has been charged with bombastical expression, and the almost continual pomp of words, bloated and inflated with hyperbole; and indeed there are some bold, and very unusual modes of speech to be met with in PINDAR, which we cannot well justify, nor consider in any other but a ridiculous light—for example, after having laid it on pretty thick on one of his gladiators, and suspecting he might perhaps be criticized for having said so much, he observes,

Μὴ βαλίστω με λίθῳ τραχεὶ φθόρον.

At me displeased, shall envy throw the stone,
 Speaking of a victorious gladiator, he says,

Χρυσέῃσι ἐν γυμνῇσι πίττωντα νικᾶς.

Enrich'd with conquest, sinks upon his knee:

and many parallel passages, which are a sort of sublimity with which we are not at all acquainted, and we can only excuse them, as being the then fashionable

able mode of writing—we are not therefore to condemn it entirely, since it would be as unreasonable, as to laugh at the dress of a foreigner, however uncouth and awkward it may appear to us.

Another fault in PINDAR, is his preposterous digression, which has so little connection with the principal design of the ode, that it appears as a very fine patch of rich brocade upon a piece of coarse stuff.

We must however do him this justice, that he is the more excusable upon these accounts, because he was obliged to pay compliments, where they frequently were not at all merited; and as he was paid for what he did, he was under the disagreeable necessity of saying more or less, in proportion to the reward he had received—and in this very particular he succeeded, as he says of himself,

βατα δ' ἐν μακροῖσι ποικιλλεῖν.

Of trifling things to make the subject swell.

And this, he farther observes, is the effect of an extraordinary genius, *ἀποκ σοφοῖς*——. He may possibly, at his leisure, have written a variety of odes in praise of the Gods and Heroes——so that when he was applied to for one of them, he had nothing else to do, but to select one, applicable to the occasion, and adapted to the person, the place of his birth, and the victory he had obtained, as as well to his age, or any other personal accomplishments——but this is merely a conjecture of mine. I have heard such a story related of a certain poet of our own country, though I will not pretend to vouch for its authenticity——.

And yet PINDAR, in his transactions, is so very just and exquisitely nice, that we scarcely perceive his artifice, and this he takes notice of himself,

μακρὰ

μακρὰ μοι νῦν δαί κατ' αἰμαξίτον' ὦ——
 ῥα γὰρ συναπτεῖ καὶ τίνα
 οἶμον ἱσταμὶ βραχύν.
 πολλοῖσι δ' ἀγῆμαι σοφίας ἑτέραις.

Not like the traveller I roam,
 Who dreads to walk aside,
 I know the nearest path to home——
 A sure unerring guide.
 To wisdom and invention gay,
 I will instruct the ready way.

and in another part of his works, he says,

πολλὰ μοι ὑπ' ἀγκῶ——
 —τος ὤκε ἀβέγῃ
 εὐδὸν ἐν τῇ παρετρῶς
 φαναντα συνετοισιν. ἔς
 δὲ τὸ καὶν ἐρμηνεῶν
 χατίζει.

Lo! my quiver full of darts,
 Which are felt by men of parts;
 But the vulgar and obscure,
 Can my writings not endure;
 To them——my works not understood,
 Are neither witty, keen, or good.

He is sometimes very far from exact in his chronology, as when giving a description of the rape of *Pelops* by *Neptune*,

εὐδα δευτέρῳ χρόνῳ
 ἦλθε καὶ Γανυμήδης.

Instead of εὐδα πρώτῳ χρόνῳ; for *Ganymede* was older than *Pelops*, if we may depend upon *Diodorus Siculus*, who observes, *Paris* was the son of *Priam*, and grandson of *Laomedon*, and great-grandson of *Ilus*, the brother of *Ganymede*——; *Menelaus* was the son of *Atreus*, and grandson of
Pelops;

Pelops : *Paris* and *Menelaus* were nearly of an age; and as between the latter and *Pelops* there were but two generations, and three from *Paris* to *Ganymede*, it is obvious, that *Ganymede* preceded *Pelops*, and inasmuch as *Neptune* stole away *Pelops*, long after *Jupiter* had carried off *Ganymede* upon account of his beauty, and made him immortal at the intercession of *Venus*.

ατ' αιναι

Δια Γανυμηδου θανατον αλαληε
συν Κυπριου γενει.

Pausanias relates another anachronism of *PINDAR* in his *Acbaics*, or general history of Greece; he was certainly mistaken, when he asserted, that the Amazons built the temple of *Diana* of *Ephesus*, at the time when they were engaged in a war against the *Athenians* and *Theseus*; for it was built even long before the *Ionians* passed into *Asia*. It is true indeed, that they offered sacrifices in this temple, before they attacked *Theseus*, and when they had disengaged themselves from being embroiled with *Hercules*, &c.—this does not therefore imply that they built it——“ πολλῶ δὴ πρεσβύτερα ἐστὶ ἢ κατὰ Ἴωνας, τὰ ἐς τὴν Ἀρτέμιον τὴν Ἐφεσίαν εἶναι. οὐ μὴν πάντα γε ἐς τὴν θεὸν ἐπυθετο (ἐμοὶ δοκεῖν) Πινδαρος, ὅς Ἀμαζόνας τὸ ἱερὸν εἶπεν τοῦτο ἰδρυσασθαι στρατευομένας ἐπὶ Ἀθῆνας τε καὶ Θῆβας. Αἱ δὲ ἀπὸ Θέρμωδοντος γυναῖκες ἐθύσαν μὲν καὶ τότε τῇ Ἐφεσίᾳ θεῷ, ἀτὲ ἐπισαμέναι τε ἐκ παλαιοῦ τὸ ἱερὸν, καὶ νῦν Ἡράκλεια ἐφυγον, αἰδὲ καὶ Διονύσου τὰ ἐπὶ ἀρχαιότερα, ἰκετίδες ἐνταυθα ἐλθούσαι. οὐ μὴν ὑπὸ Ἀμαζόνων γε ἰδρυθῆναι.”

If we were in possession of *PINDAR*'s poems called *θρηνη*, or the Lamentations, we should be better able to judge of the truth of *Dionysius Halicarnassensis*'s observation, where he says, Σιμωνίδου δὲ παρατηρεῖ τὴν ἐκλογὴν τῶν ὀνομάτων τῆς συνθεσεως τὴν ἀκριβείαν.

ἔστιν. πρὸς τοῦτοις, καὶ ὁ βέλτιον εὐρίσκεται καὶ Πινδαρὸς το ἐκτιζεσθαι μὴ μεγαλοπρεπῶς, ἀλλ' ὡς χαίρειν καὶ ἡττι-
 νας: *Simonides* is more happy in his mournful de-
 scription than *PINDAR*, because his plaintive verse
 is not expressed with so much pomp and bombast,
 but pathetically, and with great tenderness and
 feeling. Some learned commentators have found
 fault with the first ode of *PINDAR*, ἀρίστη μὲν ὕδαρ;
 because they say, it carries too mean and too com-
 mon an idea; • δὲ χρυσός, &c. is much better, as
PINDAR was known to have loved money; but
 if they will please to recollect that the poet sent
 this ode into *Sicily*, and to a tyrant of *Syracuse*,
 where they held with *Empedocles*, that water was
 the first principle in nature, they will easily recon-
 cile themselves to the expression; this philosopher
 had rendered himself extremely respectable by his
 works, as well as famous for his having volunta-
 rily thrown himself into the burning cavities of
 mount *Ætna*; ἐπεὶ δὲ γῆραιος ἐγένετο, νυκτὶς ἑρρίπεν
 αὐτὸν εἰ κρατῆρα πυρός, ὥστε μὴ φανῆναι αὐτῷ τὸ σῶμα;
 says *Suidas*. *PINDAR*, therefore, was very happy
 in the turn of this comparison, meaning thereby
 to pay the greater compliment to the *Sicilians*, who
 were great advocates for the doctrine laid down by
 this their favourite Philosopher. These are, in ge-
 neral, the faults with which *PINDAR* is charged;
 they are like small blemishes upon a beautiful
 body,

velut si

Egregio insperfos deprendas corpore nævos.

These faults however, in my opinion, *my Lord*,
 are but like the shades in fine painting, they heigh-
 ten the colouring, and as it were throw the picture
 out of the canvass—or like discords, which are
 now and then permitted, that we may the better
 relish the harmony; ὡς γὰρ ἐν μουσικῇ δια τῶν παρα-
 φωνῶν

φωνῶν καλύμεται ὁ κύριος ὁδογγοῖ ἡδὼν ἀποτελεῖται, says *Longinus*, and in another place, εἰ γὰρ ταῦτ' ὁπεία τοῖς πρὸς ὑψὺς σκεμμάτα, καὶ ἐπιχειρῶς ἐξ ἀπαν- τοῖς διορένα; ἐγὼ δ' οἶδα μὲν, ὡς αἱ ὑπερμεγέθεις οὐσεὶς ἥκιστα καθαραὶ—ἐνδε τοῖς μεγέθεσιν ὥσπερ ἐν τοῖς ἀγῶνι πλῆτοισι, εἶναι τι χρεὶ καὶ παρολιγαρωμένον,— for as in music, an important word is rendered more sweet by the divisions which are run most harmoniously upon it, so, &c.—I readily allow, that writers of a lofty and towering genius are by no means pure and correct, since whatever is just and accurate throughout, must be exceedingly liable to flatness—In the sublime, as in great affluence of fortune, some minute articles will unavoidably escape observation.

HORACE observes something like this,

Exilis domus est, ubi non & multa supersunt.
Et dominum fallunt, & profunt furibus—

Poor house, where no superfluous wealth's un-
known
To its rich lord, that thieves may make their
own. *Francis.*

These faults I consider as the effects of a careless indifference—they will never prevent his pretensions to the laurel,

Laureâ donandus Apollinari.

and of being esteemed the first of all lyric poets; there are some of them have written in a more equal and less defective stile than *PINDAR*, but have fallen short of his noble, bold and majestic impetuosity: *Longinus*, in recommending the *Argonautics* of *Apollonius* as a perfect performance, nevertheless puts this question; ἐπιτοὶ γὰρ καὶ ἀπώτοες

ο ΑΠΟΛΛΩΝΙΟΣ ο των Αργοναυτικῶν ποιητής——αἱ ὁ
 Ομηρος αὖ μάλλον, ἢ ΑΠΟΛΛΩΝΙΟΣ ἐδελοῖς γενέσθαι; τί
 δ' ἐν μέλει μάλλον εἶναι Βακχυλίδης εἶπεν, ἢ Πινδα-
 ρος; καὶ ἐν τραγῳδίᾳ ἰὼν ὁ Χίος ἢ τῇ δια Σοφοκλῆς;
 ἐπεὶ οἱ μὲν ἀδαπτάτοι, καὶ ἐν τῷ γλαφυρῷ παντὶ
 κεκαλλιγραφημένοι. ὁ δὲ Πινδαρος καὶ ὁ Σοφοκλῆς ἐπὶ
 μὲν οἷον πάντα ἐπιφλέγῃσι τῇ φoρᾷ, σβεννύται δ' ἀλλοῶς
 πολλάκις, καὶ πίπτουσιν αὐτοχέατα——that is, who,
 though *Apollonius* have no faults, would not rather
 chuse to be *Homer* than *Apollonius*? what? would
 you, in lyric poetry, rather be *Bacchylides* than *PIN-*
DAR? or can you imagine *Io* of *Cbios* to be a better
 dramatic writer than *Sophocles*? it is true, these poets
 are elegant and correct: *PINDAR* and *Sophocles* set
 every thing in a blaze, but then they sometimes
 sink unhappily and without reason, and appear
 lifeless and unanimated — this arises from the im-
 petuosity of their imagination, which they will not
 or cannot restrain. No one, proceeds *Longinus*, in
 his senses, would esteem all *Io*'s plays put together,
 equal to the *OEdipus* alone of *Sophocles*.

I cannot help observing with what judgment
 and propriety, *Longinus* introduces these three
 chiefs of Greek poetry, *Homer*, *PINDAR*, and *So-*
phocles; they chose the most elevated subjects, and
 have executed them with an adequate spirit and
 sublimity.

It is high time, *my Lord*, we should turn our
 thoughts to *HORACE*: his works consist of four
 books of Odes; his Epodes in one book; two
 books containing his Satires; two his Epistles; and
 his Art of Poetry in one book.——He calls his
 Odes *Carminum libros*, the word *carmen* correspond-
 ing to the Greek μέλος,—the lyric poets being cal-
 led μελοποιεῖς or μυσοποιεῖς. Some grammarians were
 of opinion, that the *Epode*, which they also call
clausula, took its appellation from the unequal mea-
 sure of the versification which is observed in that
 book,

book, the Greeks calling the short verses preceding those of a longer measure by that name. Others again derive the name from *ενωδαι*, incantation, because his very fine Ode against *Canidia* treats of that subject, and possibly gave the title to the whole book: it is the opinion of other Commentators, that he called it so, because he wrote it after his odes *εν τῇ ᾠδῳ*.——

Time has happily preserved more of his works than of PINDAR'S: and if we consider HORACE in every light we can place him, we shall very easily see how greatly he had the advantage of our Greek lyric poet: His knowledge of books, his conversation with the world, the easy access he had to the great, his familiarity with the first geniuses of the Augustan age, all concurred to compleat him as a writer.——Nature made both of them poets, but an improved study, a thorough acquaintance with the humours and passions of mankind, an independant fortune, gave our Roman bard this desirable superiority, that he was not under that constraint of writing, which he never did, but when he found himself in a disposition; and he had another additional advantage, he chose his own subjects. PINDAR'S necessities, on the contrary, obliged him to a constant dependancy, and his heroes would have an Ode, whether he was in the humour to write one or not,—and if they were rich enough to pay a good price, would have their full *pennyworth*,—this must undoubtedly be a check to the noblest genius.

His Satires were, by *Quintilian*, whose authority is most indisputably of infinite weight in these matters, preferred to those of *Lucilius*: multò est tersior Lucilio, ac purus magis HORATIUS, & ad notandos mores præcipuus.——Of his Epodes, the same author says, Iambus non sane a Romanis celebratus est ut proprium opus, a quibusdam in-

terpositus, cujus acerbitas in Catullo, Bibaculo, HORATIO; quanquam illi epodos intervenire reperiatur. Talking of his Odes, *Quintilian* gives him this distinguished character, at lyricorum idem HORATIUS fere solus legi dignus; nam & insurgit aliquando, & plenus est jucunditatis & gratiæ, & variis figuris & verbis felicissime audax.——

And certainly, on sublime subjects, he rises with a dignity equal to PINDAR, and even supports himself better in his flight, is more steady, and in less danger of falling,——how very fine are his Odes!

Descende cœlo & dic, age, tibia——
Cœlo tonantem credidimus Jovem——
Odi profanum vulgus & arceo——

In the middle stile, he is inimitable, as in his Odes,

Quem tu Melpomene semel——
Non usitata nec tenui ferar.——

Some are more severe, such as,

Intactis opulentior——
Tyrrhenæ regum progenies——
Delicta majorum immeritus lues——

How full of fire and poetic rapture, and, as *Longinus* calls it, *λιαν πομπασικας*, are his

Quo me, Bacche, rapis?——
Quo, scelesti, ruitis?——

The Graces seem to have dictated his Odes,

Ulla si juris tibi pejerati——
Nox erat, & cœlo fulgebat luna sereno——

In the melancholy and tender stile, can any thing excel his Ode to *Mæcenas*,

Cur me querelis exanimas tuis!——

And

And that to *Virgil* on the death of *Quintilius Varus*,

Quis desiderio sit pudor aut modus——

And in truth, we can scarce dip into any part of this Roman lyric poet's writings, but we shall always find new pleasures and fresh beauties in them——the sublimity and fecundity of his invention, the richness and brilliancy of his expression, the purity, boldness and elegance of his diction, which, by the by, is more chaste and correct than *PINDAR*'s, demand our utmost admiration,——it must however be observed, that *HORACE* lived at a time, when such metaphorical and turgid figures would not have been admissible, and as *Martial* said, a long time after *HORACE*,

Nobis non licet esse tam disertis
Qui musas colimus severiores.

His sentiments are so strong and nervous, and expressed with so much dignity, that we cannot help being affected by them; we plainly see, they are the happy profusions of a man, who has long and perfectly been acquainted with the most chosen books which had been written, and who had polished himself by the conversation of the best company,—opportunities which *poor PINDAR* wanted.

His Satires and Epistles, though not executed with the sublimity of his Odes, are nevertheless plainly the compositions of an accomplished poet; they are masterly performances, though he, in them, designedly affects simplicity,——

Extenuantis eas consultò.

and again,

Sine nervis altera, quidquid
Composui.

And

And in this he has shewn a great deal of judgment and good sense, since it is not the luxuriancy of stile, but the justness of sentiment which most affects, and as *Persius* observes,

Admissus circum præcordia ludit.

I am surprized *Scaliger* prefers *Juvenal* to our Poet,—when speaking of the former's verses; longe meliores quam—*Horatiani*, sententiæ aciores, phrasis apertior.

Though, if we consider the disposition of this learned critic, we shall have less reason to wonder; he was of a morose, ill-natured, fractious, and sullen temper, glad upon all occasions to find fault:——Does he not even quarrel with *Archimedes* and *Euclid*, whom he pretends to convict of paralogism or false reasoning? however, in some other part of his writings, he owns, that, *Juvenalis ardet, Persius jugulat, HORATIUS irridet*.

Some old commentator of *HORACE* (but whose name I do not at present recollect, though I do the passage) says, asperitatem habet qualem *Lucilius*, & suavitatem qualem *Juvenalis*.

I am very sorry *Scaliger's* authority should have so far misled *Lipsius*, (although he confesses, that many of the learned are displeased with the preference) as to write the following passage,—At ille, me judice, inter multa certi & elegantis judicii, nihil verius protulit,—though he afterwards, by way of palliative, says,—placidus, lenis, quietus, monet sæpius quam castigat, sed ita præclare tamen hoc ipsum, ut in ea parte & arte, nihil posset supra eum.

HORACE, in his Satires, displays all that he had read of the best philosophy of his times; he does not incessantly put himself into a passion as *Juvenal* does, but he discovers truth in a jocular, free, and unaffected manner.

Ridentem

Ridentem dicere verum
Quid vetat? —————

Yet may not truth in laughing guise be drest?

Francis.

He draws aside the mask of deceit and hypocrisy, and expresses them by the force of reasoning, in which he is ever unerringly right; his judgment is clear, his understanding is disembarrassed, and his remarks sound, unprejudiced, and strikingly applicable.

His stories are wonderfully entertaining, and his descriptions fine, picturesque and delicate. I frequently read his ninth Satire of the first book, with infinite satisfaction and pleasure, in which he introduces his conversation with the impertinent coxcomb, who would intrude himself upon him; his description of the lover deliberating with himself, whether he should return to his mistress who had discarded him, is not the less diverting, because he has almost taken it verbatim from *Terence*; his account of the soldier of *Lucullus*, and of *Vulteius Mena*, and the incantations of *Canidia*, in his eighth Satire of the first book, are admirable: the little tales he has confessedly borrowed from *Æsop*, are nevertheless so happily and so charmingly retailed, that it is impossible to read them without being most sensibly diverted,——in short, to recount all his beauties, would be to transcribe almost the whole of his works.

He had, nevertheless, his faults, and fell into that *παρενδυσσορ*, as *Longinus* calls it, or untimely phrenzy, as is very evident in the following passage.

Debentur morti nos nostraque; sine receptus
Terra Neptunus classes aquilonibus arcet,
Regis opus, sterilisve diu palus, aptaque remis
Vicinas urbes alit, & grave sentit aratrum;
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius; mortalia facta peribunt.

We

We and our noblest works to fate must yield,
Even Cæsar's moles which regal pride might
build,

Where Neptune far into the land extends,
And from the raging North our fleets defends;
That barren marsh, whose cultivated plain
Now gives the neighbouring towns its various
grain ;

Tiber, who, taught a better current, yields
To Cæsar's power, nor deluges our fields :

All this must perish——— *Francis.*

These lines are extremely fine, and the subject noble, viz. the construction of harbours, the draining of marshes, the turning the course of rivers, which he very properly calls the *Regis opus*.———

Now would not one naturally expect HORACE was going to apply this to something suitably remarkable, and worthy of so beautiful a description? and yet after all this mighty introduction—— he sinks into this poor observation,

Cadentque

Quæ nunc sunt in honore vocabula———

Many shall rise that now forgotten lie,
Others, in present credit, soon shall die ;
If custom will, whose arbitrary sway,
Words and the forms of language most obey.

Francis.

I cannot omit mentioning with what fury some of the learned commentators of the last century have attacked HORACE, for having, in his letter to his friends the *Pisos*, treated the verses and false wit of *Plautus* in the manner he does ;

At nostri proavi Plautinos & numeros et
Laudavere sales ; nimium patienter utrumque,
Ne dicam stultè, mirati ; si modo ego avos
Scimus

Scimus inurbanum lepidò seponere dicto;
Legitimumque sonum digitis callemus, & aure.

And yet our fires with joy could *Plautus* hear,
Gay were his jests, his numbers charm'd the ear;
Let me not say too lavishly they prais'd,
But sure their judgment was full cheaply pleas'd;
If you or I with taste are haply blest,
To know a clownish from a courtly jest,
If skilful to discern, when form'd with ease,
The modulated sounds are taught to please.

Francis.

Upon this, *Scaliger*, with his usual passion and acrimony, cries out, quis adeo est adversus a Musis, ut lepore ac salibus *Plauti* & *Laberii* non tangatur? HORATIUM judicium sine judicio est. And *Lipsius*,—neque præter rem amare se dicit elegantes & urbanos *Plauti* sales, nec VENUSINI illius aliter censentis versus unquam sine indignatione legere.

What *Turnebus* says, is yet more severe: In hujus *Plauti* salibus æstimandis, accedo potius sententiæ veterum ingenuorum Romanorum, quam FLACCI VENUSINI HOMINIS, LIBERTINO PATRE NATI.

The learned *Heinsius* is entirely of a different way of thinking—ejus vernæ melius de *Plauto* judicabant quam qui nunc familiam literis tueri hac ætate creduntur; & qui nec sæculi quo vixit a quo, cum poësis tum Latina lingua ad supremum culmen ac fastigium erecta fuit, ignorare potuit judicium; vir tantus, & quod rei caput arbitror, principibus qui inter se quotidie de iis judicabant, intime familiaris & amicus. *Janus Parrhasius* says, HORACE speaks of *Plautus* invidiously; ingenio *Plautus* fuit perurbano, & maxime festivo, quod non absque suspitione livoris elevatur ab HORATIO.

L

What

What could have induced HORACE to write so disrespectfully of one who was an author much in vogue among the antients for his drollery and humour? I cannot subscribe to the sentiment of *Peter Viſtorinus*, *Proſciſcine id potuerit a judicio depravato quod amiſſus magna ex parte tunc foret lepos latini ſermonis & puritas illa vetuſtaſque inquinata*, —becauſe it would be paying a bad compliment to that particular æra, which was the moſt gallant, the moſt poliſhed, and the moſt enlightened of any that went before, or has happened ſince.

Neither could it be owing to their difference of diſpoſitions as *Famianus Strada* obſerves,—*Sed exiſtimo referendam eſſe cauſam, tum in naturæ diſſidium inter Plautum atque HORATIUM, cum alter garrulus & facetus, alter iracundus foret ac taciturnus; tum in temporum morumque varietatem, decorum enim HORATIANI ſeculi a liberiori ac populari genere jocandi abhorrebat*,—for certainly HORACE may, with great juſtice and propriety, be ſaid to be the father of wit, *leporum omnium parentem*; and we obſerved before, that *Auguſtus* ever uſed to call him *lepidiſſimum bomuncionem*.

HORACE would not have been ſo free of his opinion, had he not been well aſſured, it would be ſtrongly ſupported by all the *beaux eſprits* of Rome: he was too ſenſible a man to riſque his reputation, by declaring ſuch ſentiments in contradiction to the public taſte.

Neither is it matter of much ſurprize, that the delicate ears of thoſe, who had been ſo long uſed to the ſoft and pleaſing cadence of the Greek lyric poetry, ſo happily introduced into the Roman, by HORACE, ſhould be hurt by the rough and uncouth verſes of *Plautus*: his buffooneries might pleaſe the populace of thoſe days, for they knew no better, but they could never be reliſhed in ſo poliſhed an age as that of *Auguſtus*. But there certainly

tainly is no reason for so long a digression, to defend a reputation which has been so well established, and was so indeed during his own life-time, when even the most ignorant of the Roman people knew more of him and his works, than the most learned and laborious modern critic can possibly do.——

HORACE had this pleasing satisfaction whilst he lived, that as *Famianus Strada* says of *Alexander Farnese*, *Plane ut frui posset fama sui & posthuma de se judicia praelibare*—he enjoyed that reputation living, which is so frequently denied others till they are in their graves, from a malevolent and envious disposition.

Clarus post genitis, quatenus heu nefas !
Virtutem incolumem odimus,
Sublatum ex oculis quærimus invidi.

—Live to latest times an honour'd man,
Tho' living virtues we despise,
We follow her when dead with envious eyes.

Francis.

And this reputation of his will last, not as he says,

Usque ego postera
Crescam laude recens, dum capitolum
Scandet cum tacitâ virgine pontifex.

—That nobler part shall bloom,
And with unfading youth improve,
While to th' immortal fane of Jove,
The Vestal maids in silent state
Ascending on the pontif wait.

Francis.

But as long as the Roman language, and a true taste for polite literature will be known in the world,

PINDAR was the child of nature, unadorned by art; his works are the emanations of a strong and powerful genius, and as he himself expresses it,

σωφός ο πολλὰ εἰδώς φησὶ

How happy is the man who knows,
That all he has of knowledge, to himself he
owes.

Speaking of those who are under the instruction of others——

μαδόντες δὲ λαβροί

παγγλωσσία κυράωνται

ἀκράντα γάρουσιν

Δίος πρὸς ὀρεγχεα θεῖον.

They who pursue the arts they love,
Are like the crows about the bird of Jove,
In vain they hover round, they ne'er will fly
With such bold pinions to the azure sky.

We may truly say, that the sublime was born with him, γίνεται τὰ μεγαλοφύη καὶ ἐδιδασκτα παρ' αὐτοῦ——

But HORACE had a greater knowledge of men and books——he was therefore more uniform: he had more sweetness, was more gay and sprightly, and less faulty than PINDAR; his sentiments are noble, and his diction is undoubtedly more refined and correct. He is equally as sublime as PINDAR, and frequently more happy in the turn of his expression; he is *felicissime audax*, or as *Petronius* calls it, the HORATII curiosa fælicitas.

And indeed this happy boldness of expression is a very essential qualification in a poet or an orator, without which their writings would be insipid, tasteless, and unanimated; it is this which savourishes and enchants the reader, and is the very
essence

essence and soul of composition; but it is the gift of nature only.—This, *my Lord*, no one knows better than *your Lordship*, who are so well acquainted with classical, as well as with every other branch of polite and critical literature.

I could not avoid giving *your Lordship* this public testimony of my respect; adulation is not my province: If the strictures I have thrown together, in pursuance to *your Lordship's* request, meet with your approbation, I shall esteem the time I bestowed upon them, not to have been disagreeably employed.

I am,*

MY LORD,

Your Lordship's most faithful,

and obedient servant,

BATH, December
20, 1767.

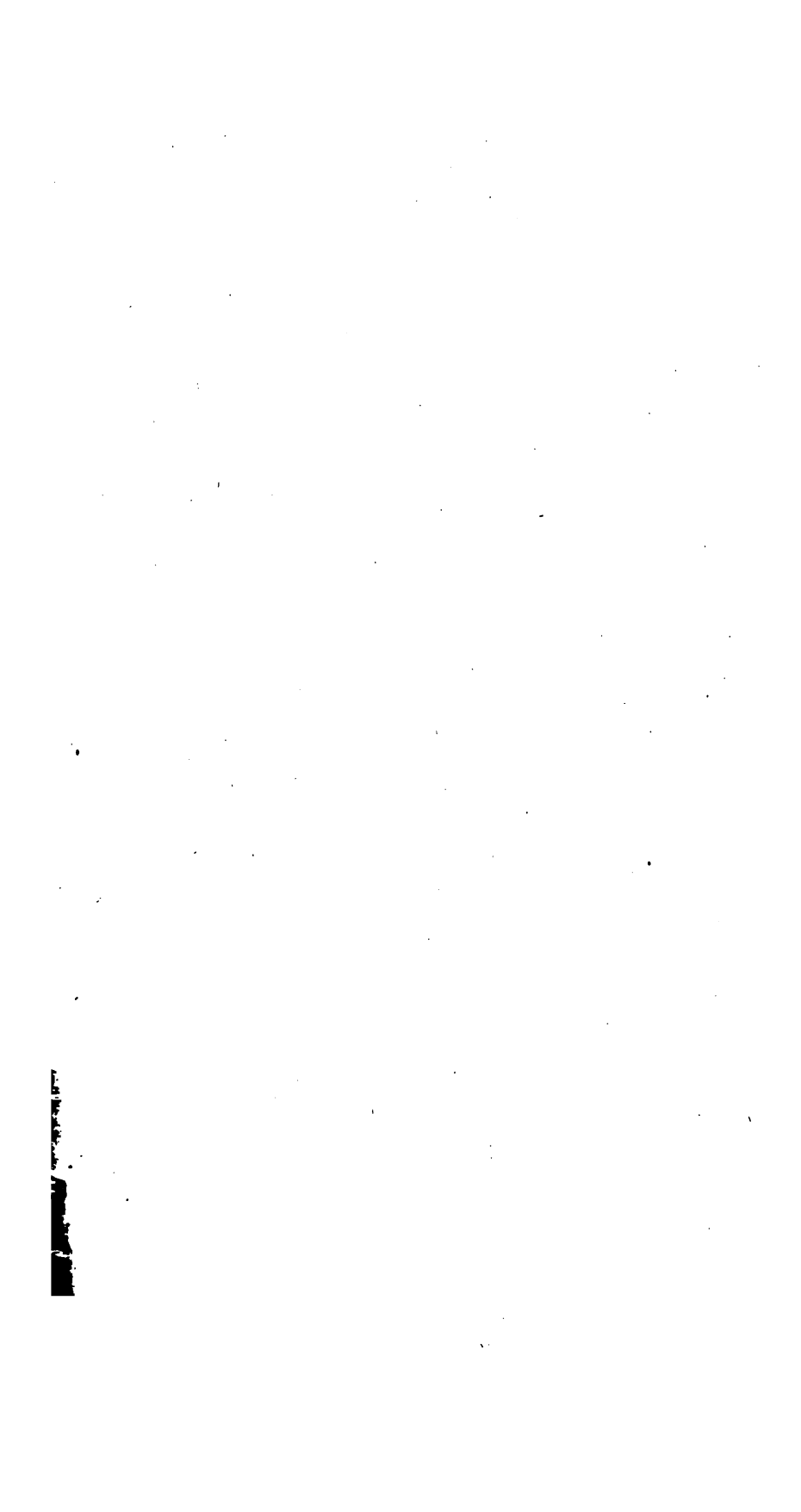
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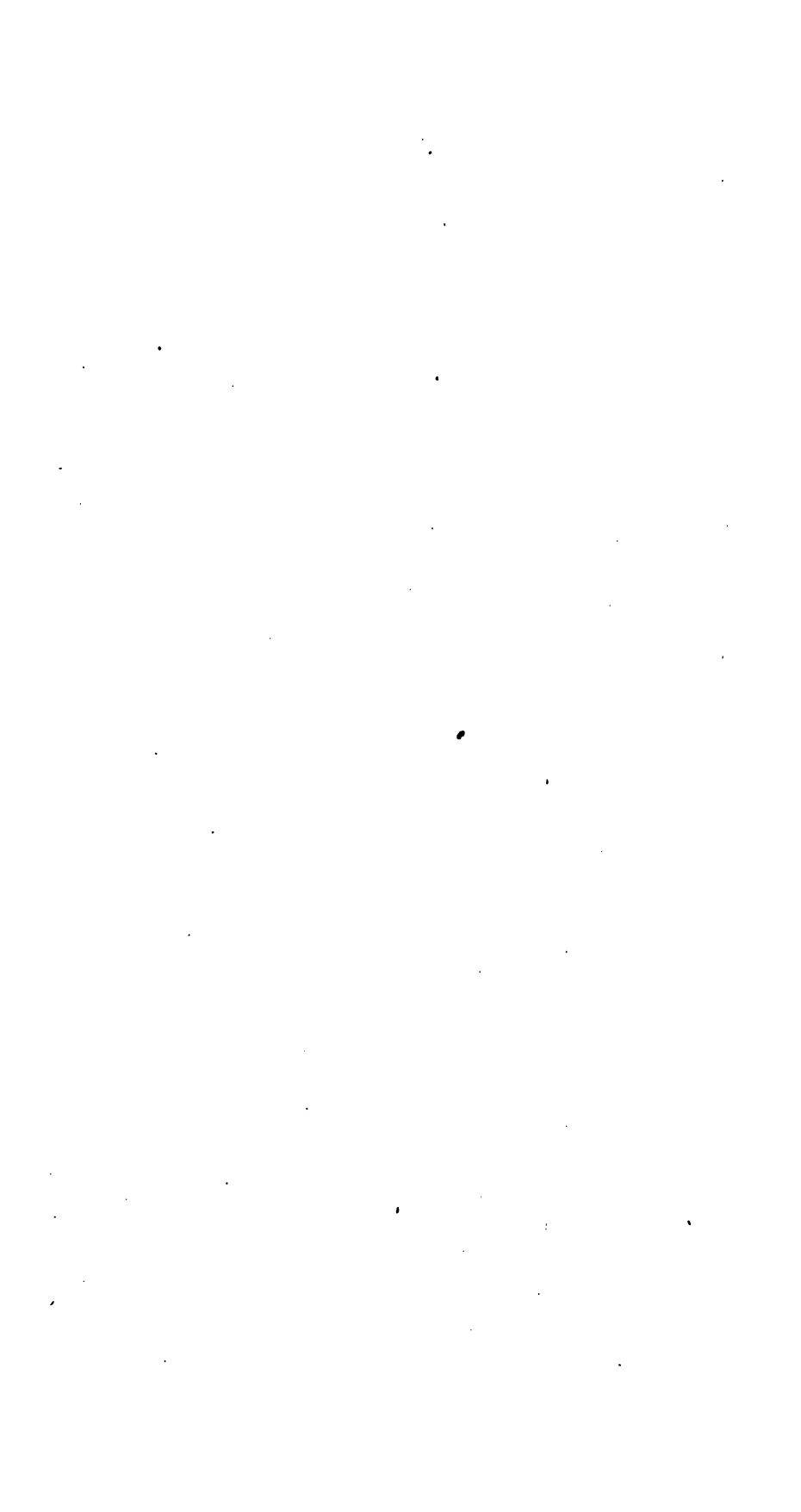








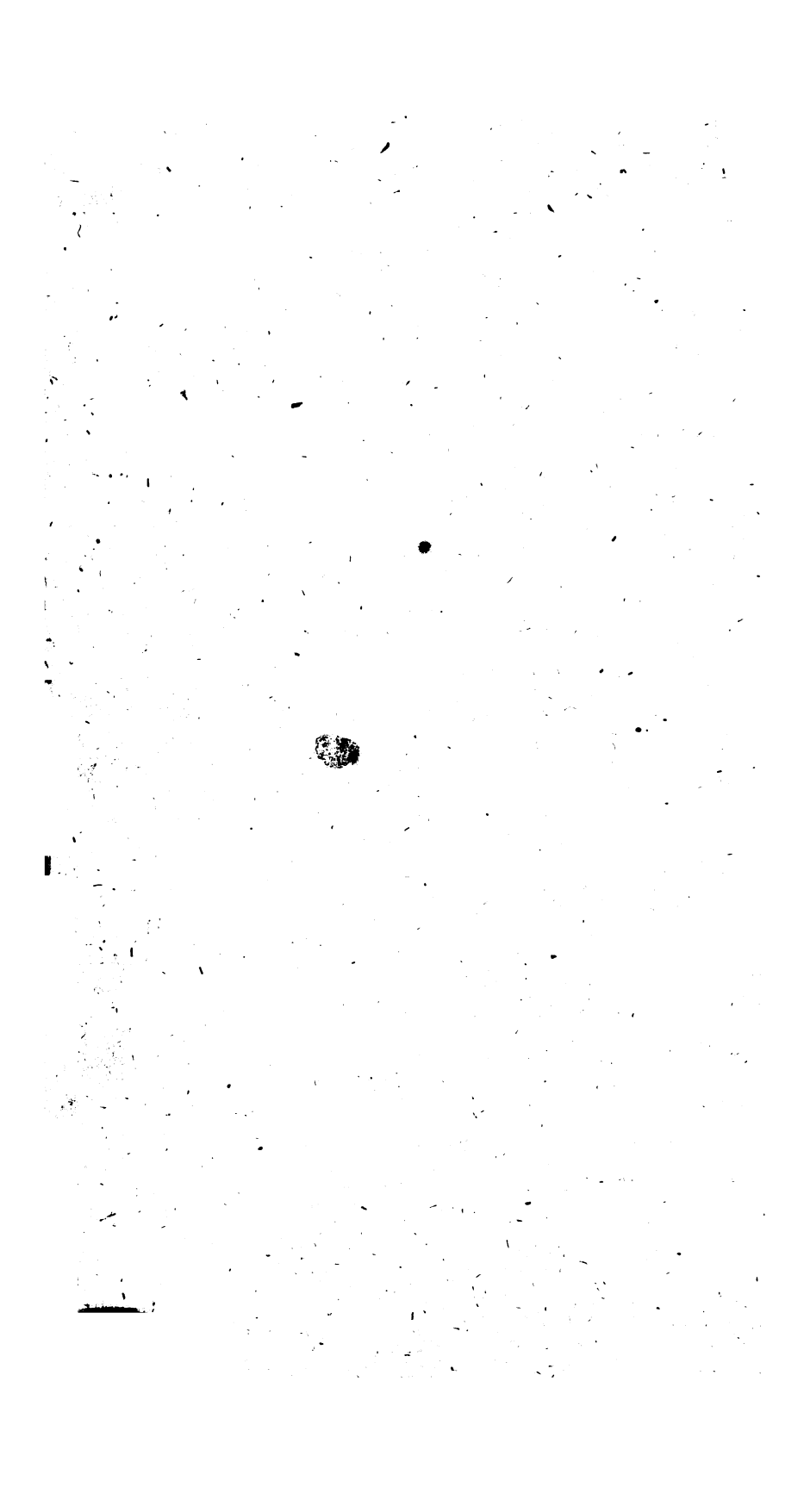


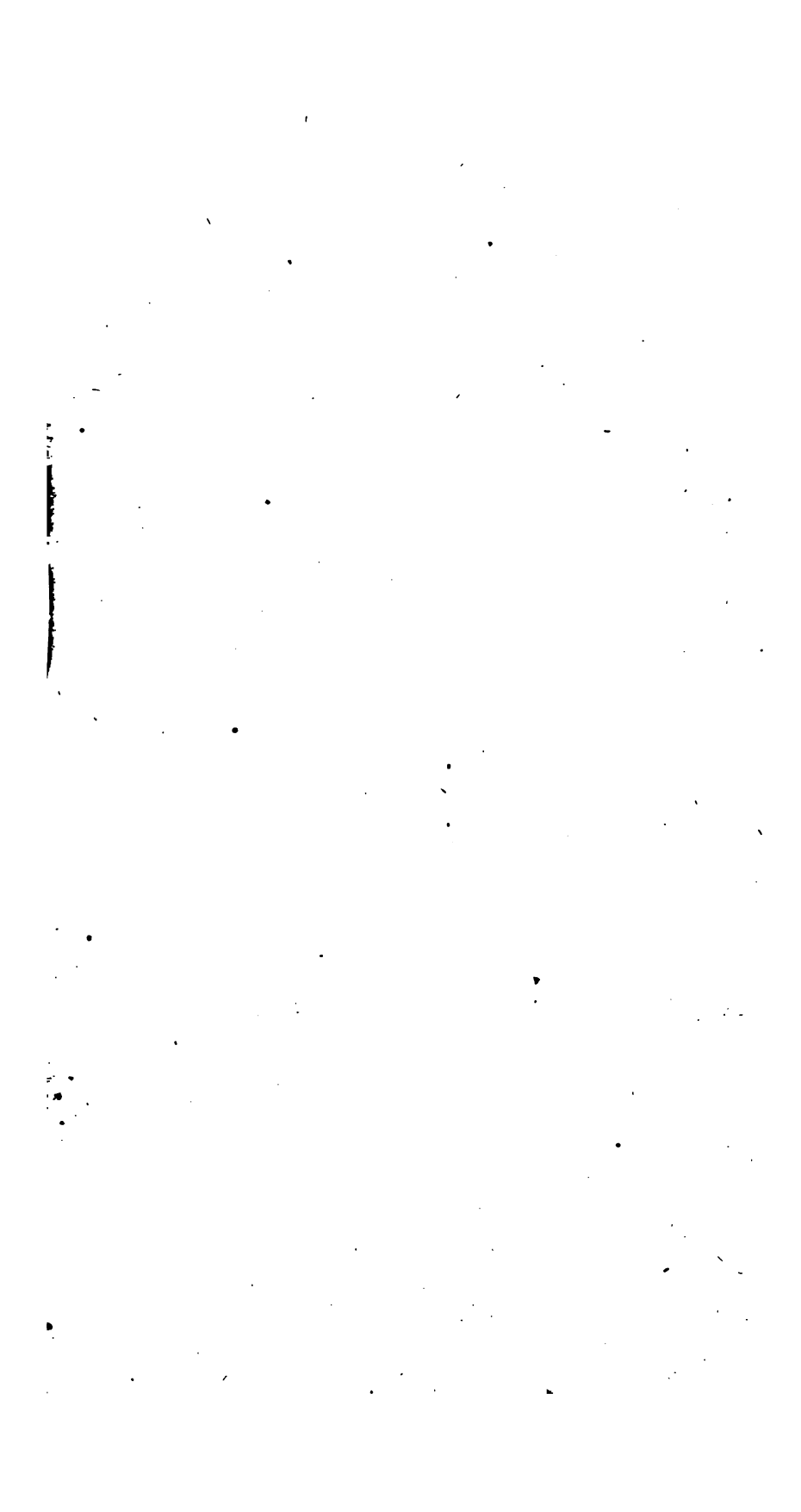


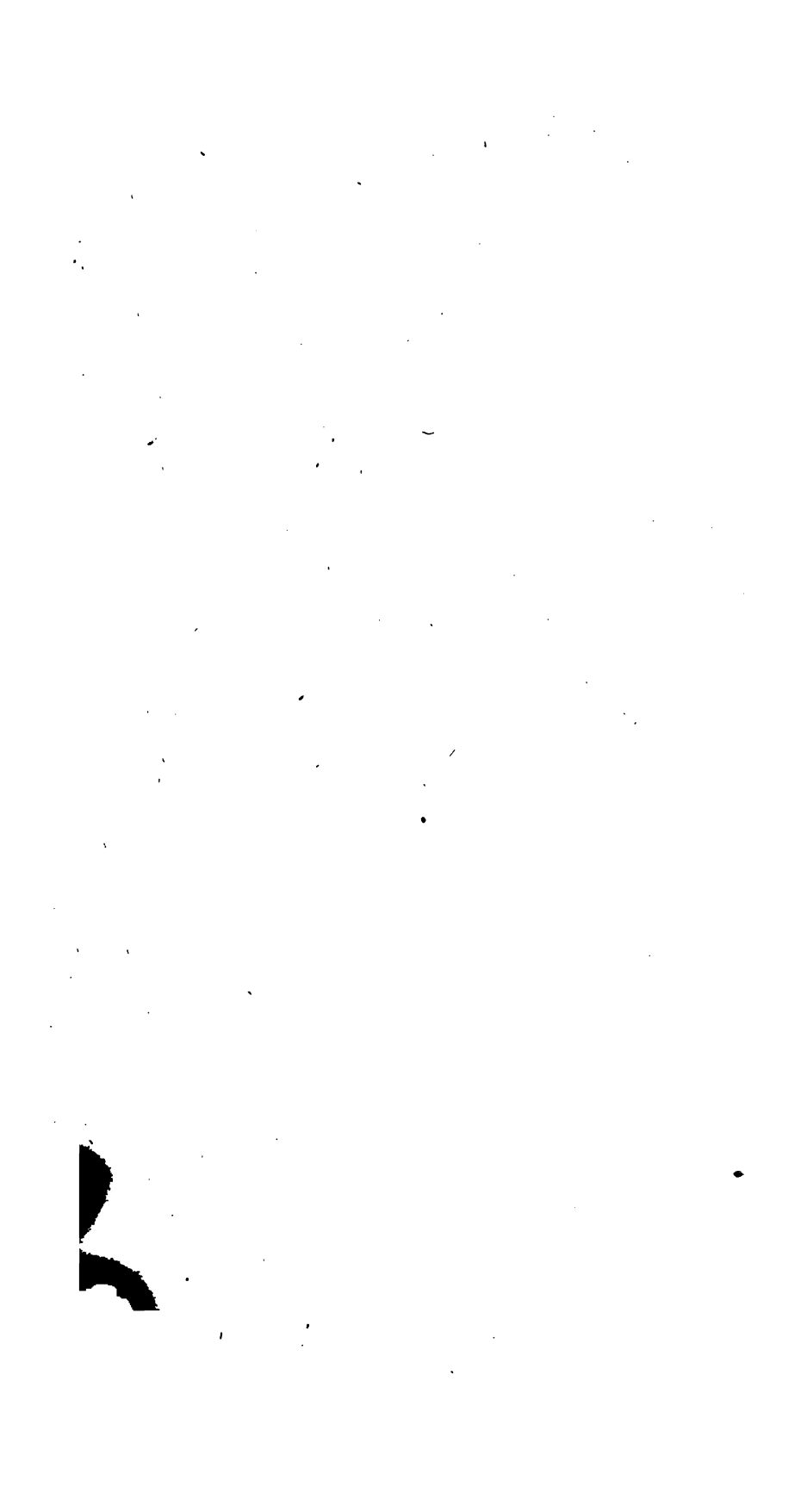












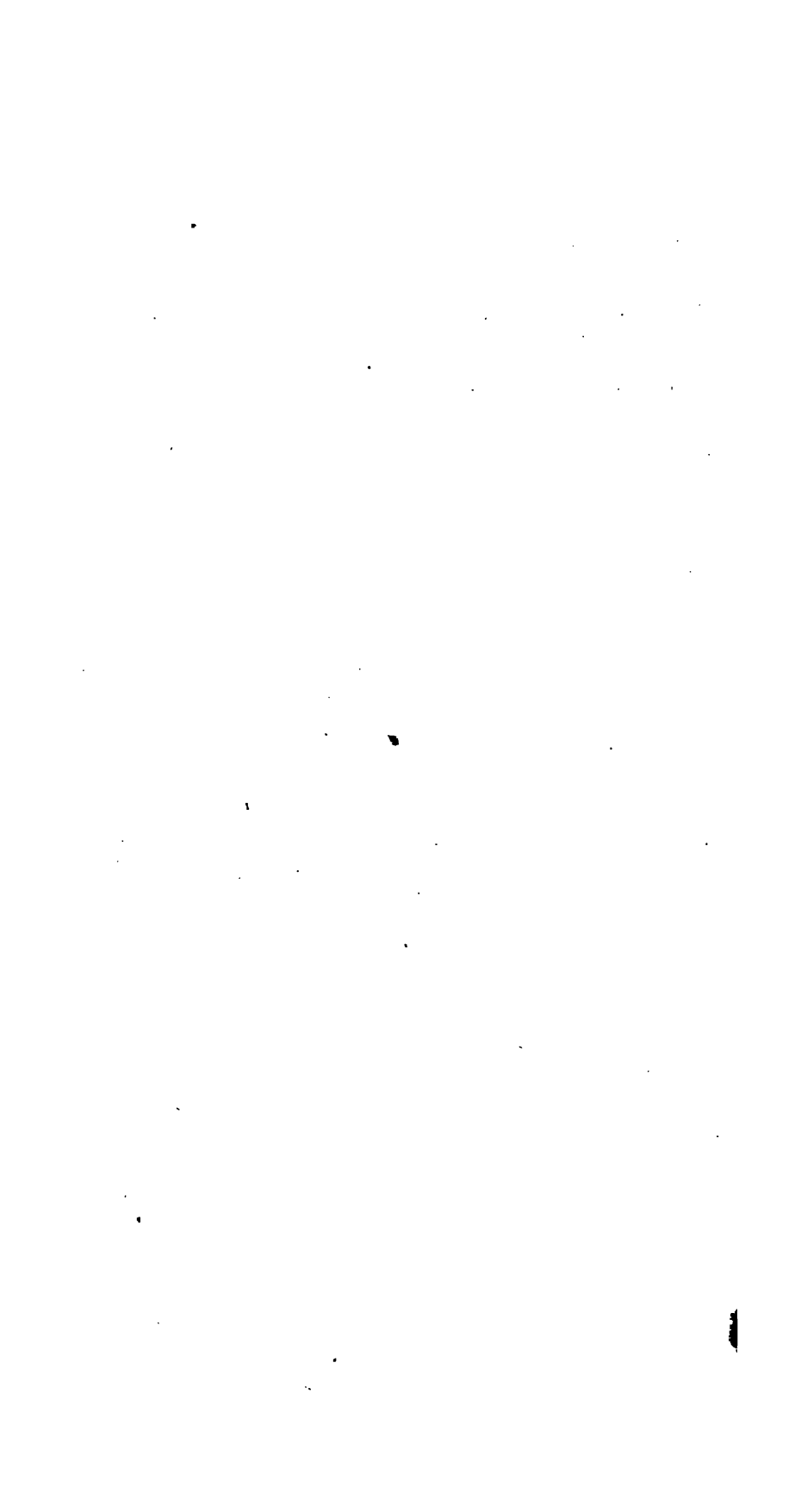


















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